



THE SEAL WOMAN



GRANVILLE BANTOCK

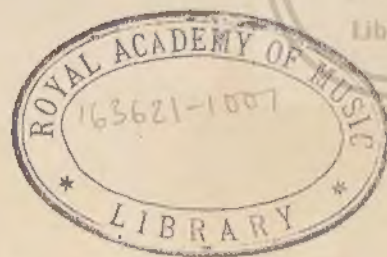


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"The Seal Woman"

A Celtic Folk Opera

by

Margory Kennedy-Fraser

and

Cranville Bantock



Vocal Score.

26 Wheelers Road  
Edgbaston  
Bham







## Characters

<i>The Cailleach. (An old Gnome)</i>	<i>Contralto.</i>
<i>The Seal-Woman</i>	<i>Mezzo Soprano</i>
<i>The Seal-Sister</i>	<i>Soprano</i>
<i>The Islesman</i>	<i>Tenor</i>
<i>First Fisher</i>	<i>Baritone</i>
<i>Second Fisher</i>	<i>Bass</i>
<i>The Water-felpie</i>	<i>Baritone</i>
<i>Morag</i>	
<i>Three Swan-Maidens.</i>	<i>Soprano - Mezzo - Contralto</i>

## Act I

Scene: A rocky coast on an uninhabited islet in the  
western Isles of the Hebrides. Midsummer.  
A moonlight evening.

## Act II

Scene: Outside the Islesman's dwelling. A late afternoon  
in summer. Seven years later.

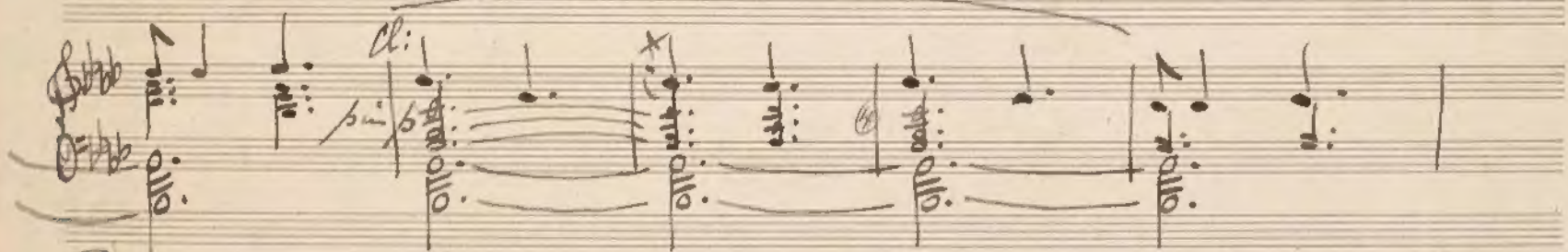
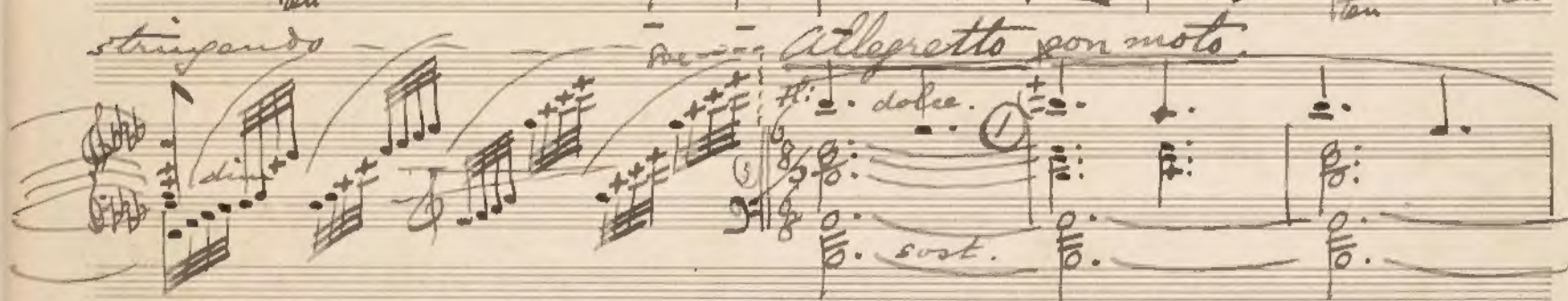
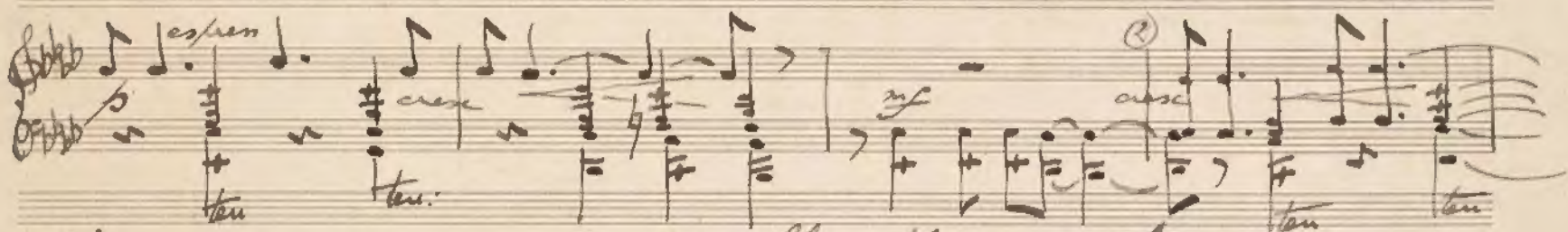
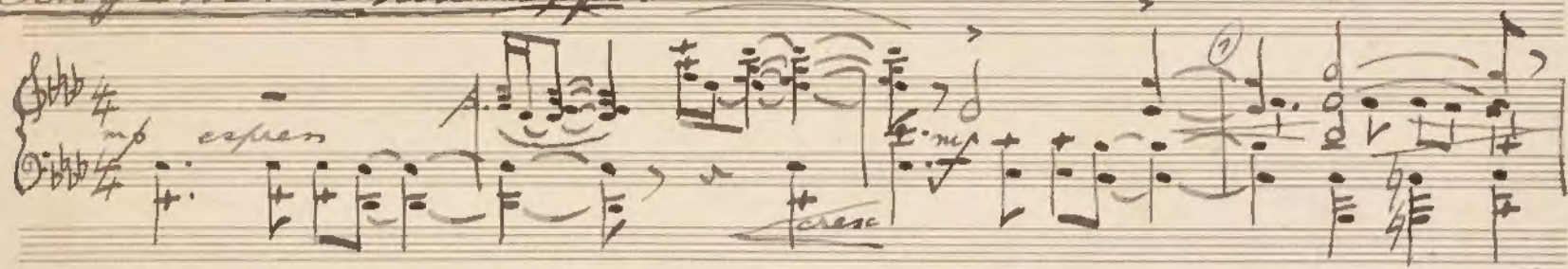




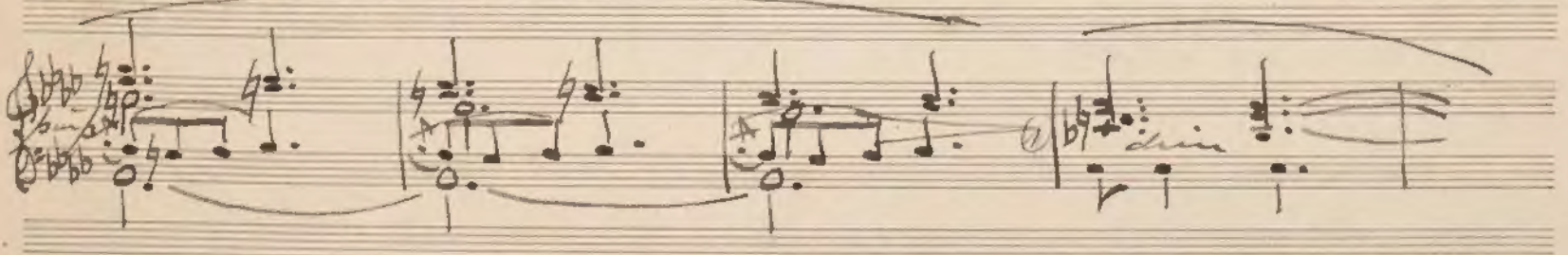
747 749  
"The Seal-Woman"

Prelude 454

*Largamente non troppo.*



*Poco meno moto*





*allargando*

espress. *dim*

3

*Sostenuto molto*

*dolce* *espress.* *cresc. poco*

*Largamente* *(The curtain rises.)*

*misterioso*

*dim* *pp sost.* 4



928 457 v.

# Act I

Scene: A rocky coast on an uninhabited islet in the western Isles of the Hebrides. Midsummer. A moon-light evening. The Caillach is seated on a low rock in the shadow of a cliff. &c.

Lentamente, molto rubato.

Handwritten musical score for the beginning of Act I. The score is in B-flat major (two flats) and 4/4 time. It is marked 'Lentamente, molto rubato'. The music begins with a piano introduction, featuring a melody in the right hand and a bass line in the left hand. The melody is characterized by long, flowing lines and a slow, expressive tempo.

Handwritten musical score for 'The Caillach' singing. The score is in B-flat major and 4/4 time. The melody is marked 'mp' (mezzo-piano). The lyrics are: 'Sure, here on this lone rock in the sea am I'. The music is characterized by a slow, expressive tempo and a melody that is both simple and evocative.

Handwritten musical score for 'The Caillach' singing. The score is in B-flat major and 4/4 time. The melody is marked 'mp' (mezzo-piano). The lyrics are: 'with none but the seals to share it - till the men re-'. The music is characterized by a slow, expressive tempo and a melody that is both simple and evocative.



4



C. *turn.* *But,*

C. *love o' my heart, — the seals are the child-ren of the King of Loch-lann un-der*

Sostenuto

② C. *spells.* *dolce.* *cresc.*

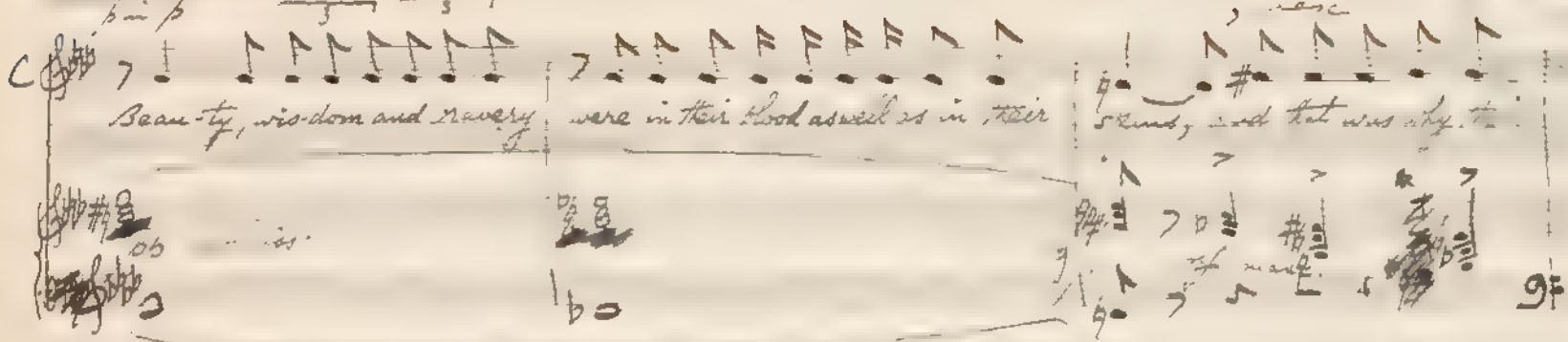
Moderato

C.

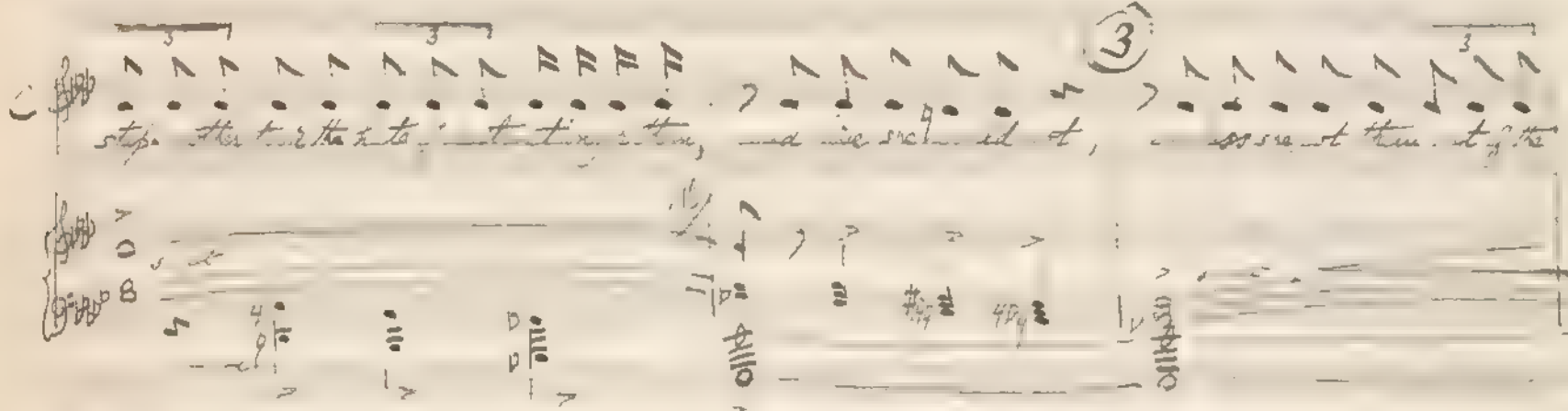


Moderato

Beauty, wisdom and bravery were in their blood as well as in their veins, and that was why the

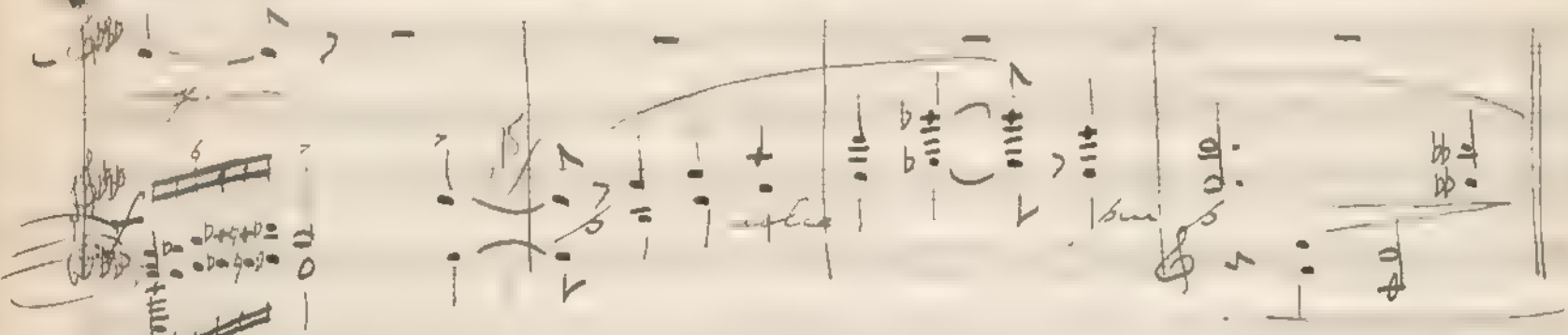


step after the other, until they were all there, and we reached it, and we were at the top of the



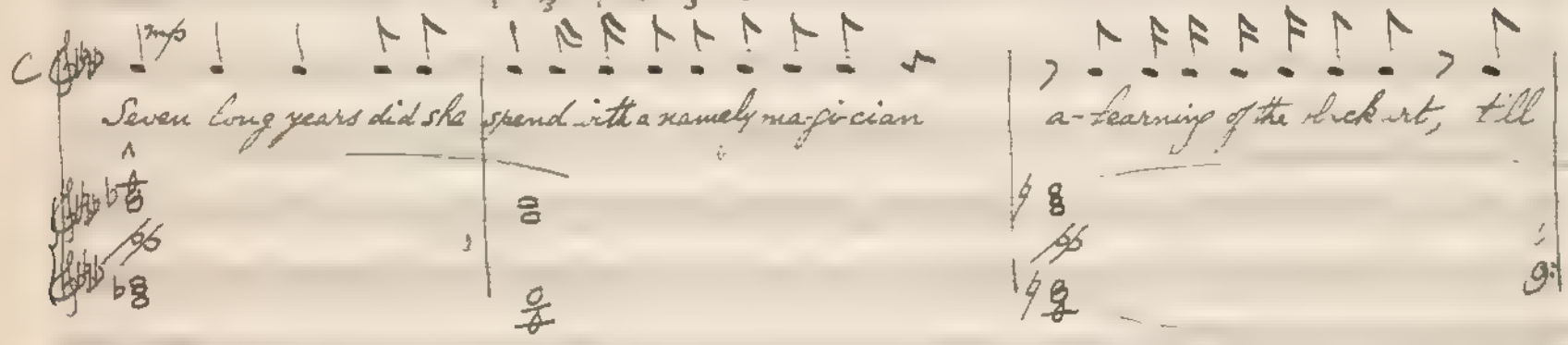
Andante

rack loco a loco



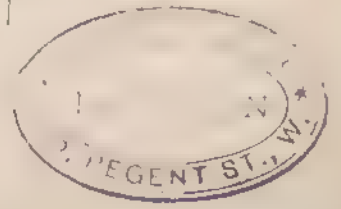
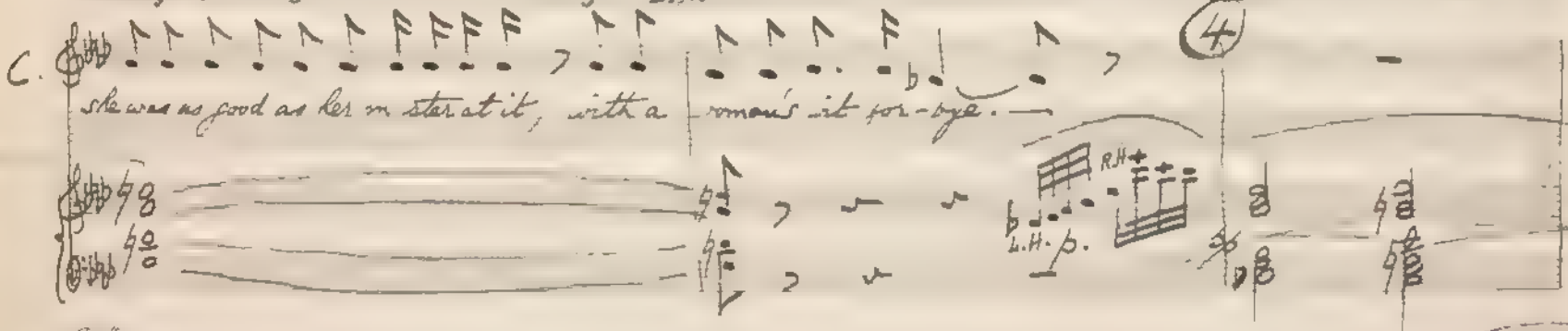
Piu Andante

Seven long years did she spend with a namely magician a-learning of the black art, till



Sostenuto

she was as good as her master at it, with a woman's wit for-aye.





4

*and what a boy,* *did not the terrible carlin put her step children under eternal spells,*

*that they should be half fish, half beast, - so long as waves should beat on the shores of*

*misterioso.*

*and do* *ritard.*

*and do* *ritard.*

*into molto sostenuto*

*Sure, - you could know - by the very eyes - of the seals*

*that there is a big hand - in it.* *Wisto*



restless in the hour, the sense of action to turn a certain state,

whether they wish it or no.

*A piacere.*

And if you were to

see one of them, as they should be always, you could take the love of your heart for

that one; and if weddings were in your thoughts, sure enough a wedding there would be.

*Allargando.*

*Largamente*





*rall: poco molo poco*

*Lento misterioso*

*Adagio*



*Sostenuto Molto* "The Librarian's room"

9

*The Librarian* (with L.)

10

*S-W*

Placed on the sea-shore brown and

*S-W*

In the gleaming white-sand, o-

*S-W*

dim built by great new room of

*ritard poco a poco*

*S-W*

ie could remember part





*Allegretto*

⑫ *espress*  
S-W *thee and me.*  
*espress*

⑬ *piu p*  
S-W *Far a-way*  
*dim*

S-W *espress*  
*my own* *gruag-ach* *lone* *dim up* *On the gleam-ing*  
*pu 1/2 p*

⑭ *dim*  
S-W *white friend* *weeps, a-hi* *Lies, and that the*  
*dim* *pp*

*dim* *pp*  
S-W *cause of* *all my* *own* *Did slum-ber* *deep*  
*res*



*expiontando*

Pan Sostemuto

Handwritten musical score for "Lullaby" by S. W. 672. The score is written on two systems of staves. The top system features a vocal line with lyrics "Lullaby" and "Lullaby" written above it. The bottom system features a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in ink on aged paper.

*The Salt Water (that)*

S-S *sings* *ole* *x*

S-W *On* *the* *se-* *aw*

*sings* *ole* *x*

*On* *the* *se-* *aw*

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three systems of staves. The top staff is the vocal melody, the middle staff is the vocal harmony, and the bottom staff is the piano accompaniment. The lyrics "I see a silence" are written under the first staff. The piano accompaniment features a prominent bass line and a treble line with chords and single notes.

Handwritten musical score for "The Steam-Engine". The score is written on five staves. The first two staves are for the vocal melody, with lyrics "steam-ing", "white green", "sand", and "a - re" written below them. The third staff is for the piano accompaniment, featuring a bass line with a steady eighth-note rhythm. The fourth and fifth staves are for the piano accompaniment, featuring a treble line with a steady eighth-note rhythm. The score is written in a simple, handwritten style.



17

S-S *mf* *crece*

S-W *Swim un-til I reach my loved one brown,*

S-S *crece*

S-W *pink* *even a new*

*Nor sum-ter deep* *but*

18 *Rall: molto*

S-S *40* *sem* *pp* *sub-e*

S-W *the wind* *me* *morendo*







(19)

and as you look to the lake off my heart.

*Tempo giusto* (Boat Song end)

without coming gradually nearer.)

(20)

1<sup>st</sup> F. 9<sup>th</sup> - - - - -  
2<sup>nd</sup> F. 9<sup>th</sup> - - - - -

*Fish Fisher* (without)  
*and Fair* (with)

(21)

1<sup>st</sup> F. 9<sup>th</sup> - - - - -  
2<sup>nd</sup> F. 9<sup>th</sup> - - - - -

*For the sea* (with)

*pronounce*  
# "Ho - ee - he ron yaily"



1<sup>st</sup> F#Bb  
2<sup>nd</sup> F#Bb

no - - - - -  
ruon ei le. - - - - -  
- - - - -

1<sup>st</sup> F#Bb  
2<sup>nd</sup> F#Bb

ni - - - - -  
- - - - -  
- - - - -

22

near over island sands in rear -

*poco*

1<sup>st</sup> F#Bb  
2<sup>nd</sup> F#Bb

ing, no - - - - -  
- - - - -  
- - - - -

*rit. - - - - - Tempo primo*

1<sup>st</sup> F#Bb  
2<sup>nd</sup> F#Bb

23









*note even*

27

*mf even*

28

*marzando*

*meno mosso*

(The bow of a boat draws up behind rocks to.)

*Tempo*



(The Islesman and two Fishers stop ashore.)

# The Islesman Liberamente

*f quasi sorlante*

But sweet the time we abiding tide when we must sail.

So go eastward for your nets and fish-ing gear, while so west to sit, rest

ts. rare meet us then at turn of tide. see that ye linger not.

## Poco Largamente First Fisher

30

linger not? Ah, reason -- er! Not is the singers. No by self that singer



1<sup>st</sup> F. *over with my dreams and visions.* *The tide it never ceases.*

*Sostenuto*  
*Second Finner*

2<sup>nd</sup> F. *were sure to be, sure, at turn of tide.* *Not on this rock,*

2<sup>nd</sup> F. *th'ir sailing, near of set, or at a rock*

(31) *Allegretto (vigorously)*  
First F. *For thee, thy dreams, and*

could we pass the light.



*allargando*

1<sup>st</sup> F. *piu* *quasi marcato*

Songs, and vi-sions of fair sea-maid-ens!

*quasi marcato*

But if thou couldst but rest

*quasi marcato*

in the eat-ing-place, and warmth, and music,

*Piu moto*

1<sup>st</sup> F. *quasi marcato*

and fairies and women by the fire,

*quasi marcato*

see that thou be here, when tide and fate or

32

1<sup>st</sup> F. *quasi marcato*

and fairies and women by the fire,

*quasi marcato*

see that thou be here, when tide and fate or

*rall.* *Lento misterioso*

1<sup>st</sup> F. *rall.*

(The two Fishers go off. L.)

*rall.*

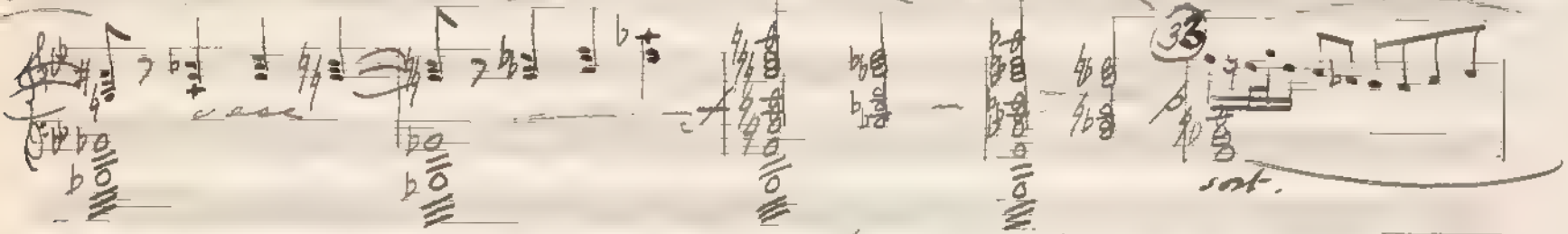
dim that we must sail.

*rall.*

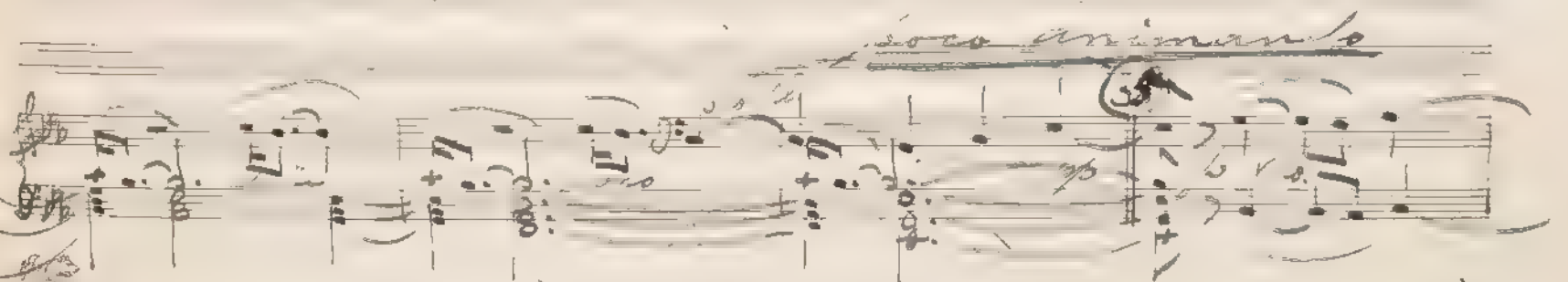
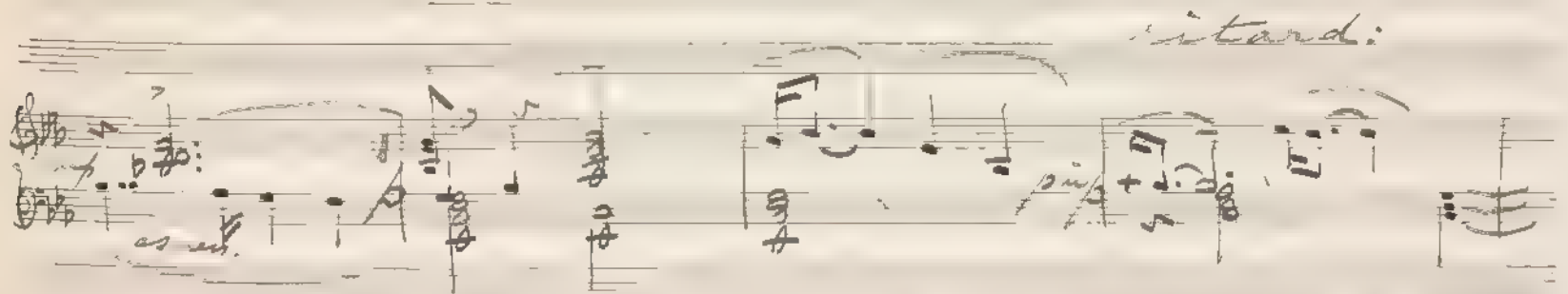
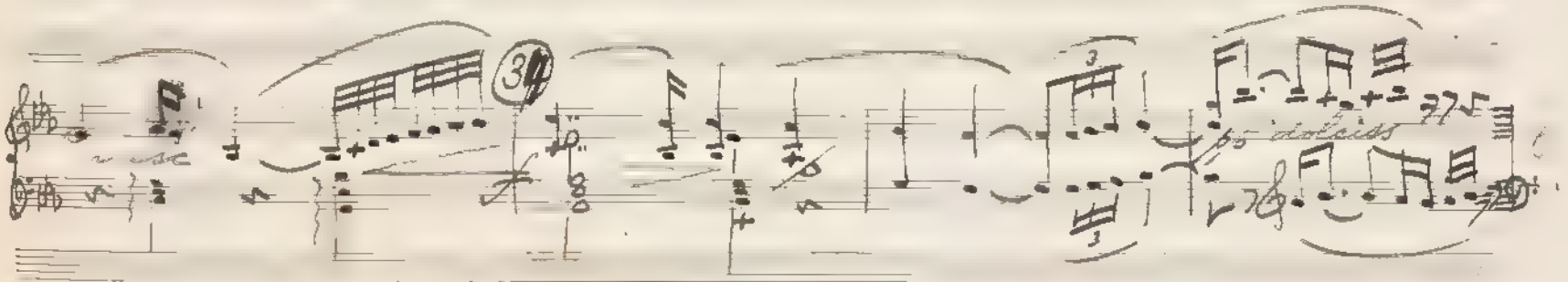
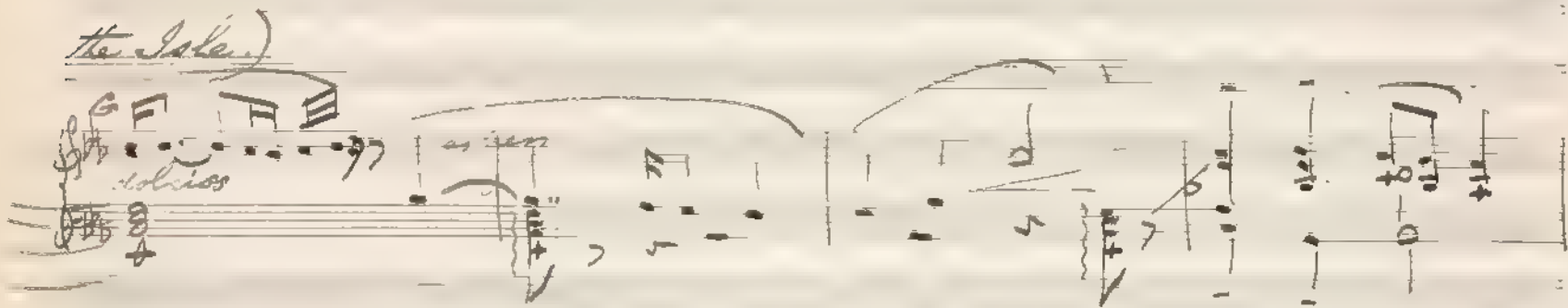
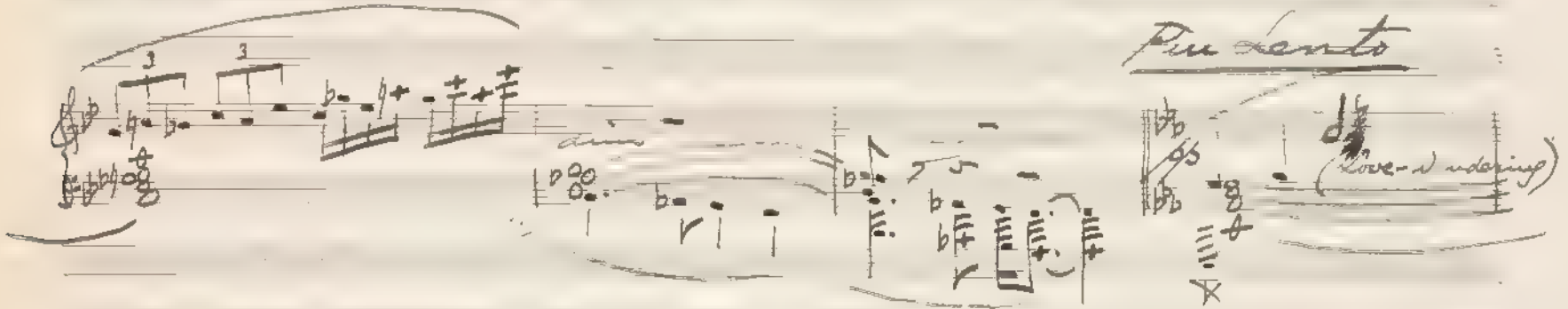
dim that we must sail.



(The Islesman, climbing to rock on mt, seats himself and begins to sing and



his to before casting it from the Seal-Woman's Rock at the far end of





*Andante*

Handwritten musical score for a section titled "Andante". It features a piano introduction with a treble and bass staff. The piano part includes a triplet of eighth notes and a half note. The vocal part enters with a half note and a quarter note. The key signature has two flats (B-flat and E-flat).

*The Sealsman (singing)*

Handwritten musical score for a section titled "The Sealsman (singing)". It shows a vocal line with lyrics and a piano accompaniment. The lyrics are "I sail upon this Isle be-hold the". The piano part has a simple accompaniment with a treble and bass staff.

*Sostenuto Molto*

Handwritten musical score for a section titled "Sostenuto Molto". It features a vocal line with lyrics and a piano accompaniment. The lyrics are "vision that meets the eye at the th of the night". The piano part includes a triplet of eighth notes and a half note. The key signature has two flats (B-flat and E-flat).

Handwritten musical score for a section. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "the speechless vision of the Seal-Woman with the dark hair,". The piano part includes a triplet of eighth notes and a half note. The key signature has two flats (B-flat and E-flat).



*no. 1 to 30. 3*

*face, and sea-blue in her wondrous eyes*

*din*

*(dreamily, ceasing work)*

*eyes - that look sad love in mine.*

*an: do*

*wants no. 1.*

*Do you see? - that looks up with me?*

*stringendo. - Tempo*



38 Resolute

Poco animando

(He resumes his work.)

I ♯ *But the tide waits for no man.* (He resumes his work.)

39. Allegretto cantabile

(~~WA~~<sup>W</sup>isky Love Lilt)

[illegible]

Handwritten musical score for a piece titled "L'air de l'opéra de la Folie". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "L'air de l'opéra de la Folie" and continues with "L'air de l'opéra de la Folie". The piano accompaniment features a prominent bass line with a strong rhythmic pattern.



I *mir me* *ad am* *I with-out*

I *the.* *at n m*

I *lone-ly, rear late heart, Black the light or wild the sea, By love's*

I *light my foot finds the old path-way to the. mir me*



254

I *ro van - o, fair me ro van i fair me*

I *and I with thee.* 42 *mp*

*Largamente*  
*mp sosten.*  
*That's the me - sis of my*

*(He rises to his feet and goes off R, carrying the net with him.)*  
*heart,*  
*oh, admit no child, Non of guid-ance by*

\* *in row is*  
*"admit no child."*



*without*

I  $\sharp$   $\text{no}$   $\text{right strength and just too't to me.}$   $\text{like me}$   $\text{is van}$

I  $\sharp$   $\text{no, like me}$   $\text{is van}$   $\text{is, like me}$   $\text{is van}$

*Rall. poco a poco*

I  $\sharp$   $\text{no, Sad am}$   $\text{I with-out}$   $\text{thee.}$   $\text{morendo}$

*Con moto grazioso*

I  $\sharp$   $\text{rail:}$   $\text{string:}$



The Seal-Woman and her very sister appear <sup>from</sup> behind the rocks, and with

*Allegro*      *rall.*      *stump.*      *Allegro*      The Seal-Woman

graceful swaying movements sing alternately the main of the Seal-Woman.

**5** *Allegro*      The Seal-Sister      *goso*

(sing me very pretty soon)

**6** *Legiero.*

#, the "Yu-n dar, Yu-n dar, ot-ter dar"  
dao = like French "aux"

N.B. The notes have no meaning or value - local emotion effect.)



*da*  
S-S *giogoso*  
S-W  
Ioun da, Ioun do, Ioun da, ad-ar da

**47** *Allegretto con grazia*

*rall. --- string:*  
S-W  
a Tempo

*rall. --- string:*  
S-W  
a Tempo *poco Allarg.:*  
Ioun da

**48** *Lento misterioso*

*The Cailleach parlante e molto rubato*  
S-W  
*(to herself) Good Being of the Graces!*  
*The Seal-Women them-selves*



*They come a-shore in the moon-light.*

*Mary Mother and St. Michael, Herdman*

*Patrick and McKenaid Bri-de,*

*sain and save us ever.*

*Would that the men might re-turn!*

*And*

**44** **42** *Animando*



*rall.* *Con moto raioso*

es men

*Soavemente*

*The Seal-Sister* *es men \**

\* Has rus sil-ya va-ree, dyo lyu ro bar-lee,

*50*

*Has rus sil-ya va-ree, dyo lyu ro va-lee*

*rall.* *Poco Animando*

*12/8*

*dolce es men!*

\* *ronance* "Her rer."





# Soavemente

## The Seal-Woman

S-W *my athen*

Has ras neil-ya ro-hee, Lye, — Lye ro va-hee, — Has ras neil-ya ro-hee, Lye

*5 st.*

S-W *57* *diminuendo*

— ya, — Lye, ro va-hee.

*5 st.*

# Con esultazione

## The Seal-Sister

S-S

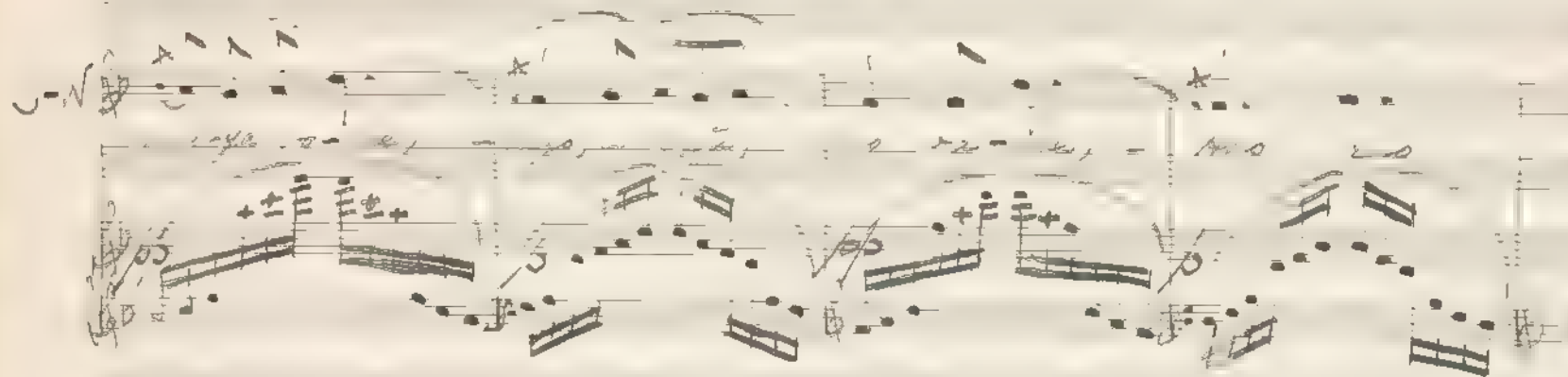
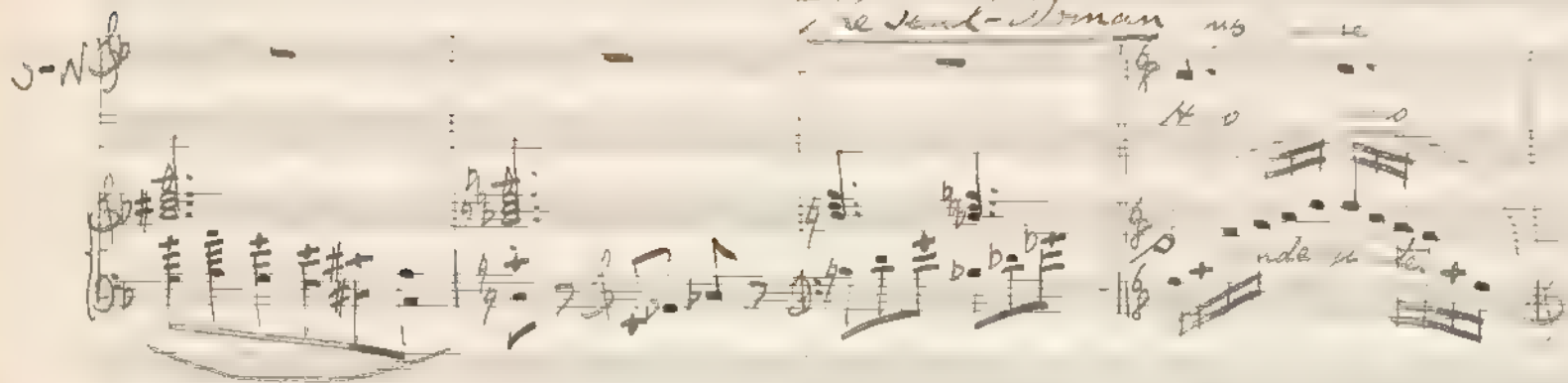
Has ras aly-ya ro-hee, Lye, Lye, ro va-hee, Lye

S-S *58*

Has ras aly-ya ro-hee, Lye, Lye, ro va-hee, Lye



*Allegretto*  
*Le Saint-Roman*



*Allegretto*  
*Proce la parvite*





The Sea-Call of the

Allegretto

rall:

Animato

Second Fisher (without)

two Fishers is heard without as they are returning.

Piu moto

Meno Allegro

First Fisher (with)

1st F.



From Mito to the two Lillies

1st F 5

started by the approach of the <sup>refuge</sup> ~~refuge~~ (behind the rocks.)

56

57

58





3.5

58

*accel.*

Poco Sostenuto

59 Second Fisher (without, but nearer)

2<sup>nd</sup> F. *sf*

First Fisher (without, but nearer)

1<sup>st</sup> F. *sf*



*stingendo.*

*Allegro Commode*  
(Enter the First Fisher L)

*First Fisher. f (M. J. Sullivan)*  
Tis as I feared.

(to the Gaillench)

*1st F. f* The dreamer, hath he not re-turned?

re-loyed he long ere undighe

*61* The Gaillench slowly nodder, *Lento Sostenu to.*

et, re-must re-stward, to set it off the ark?

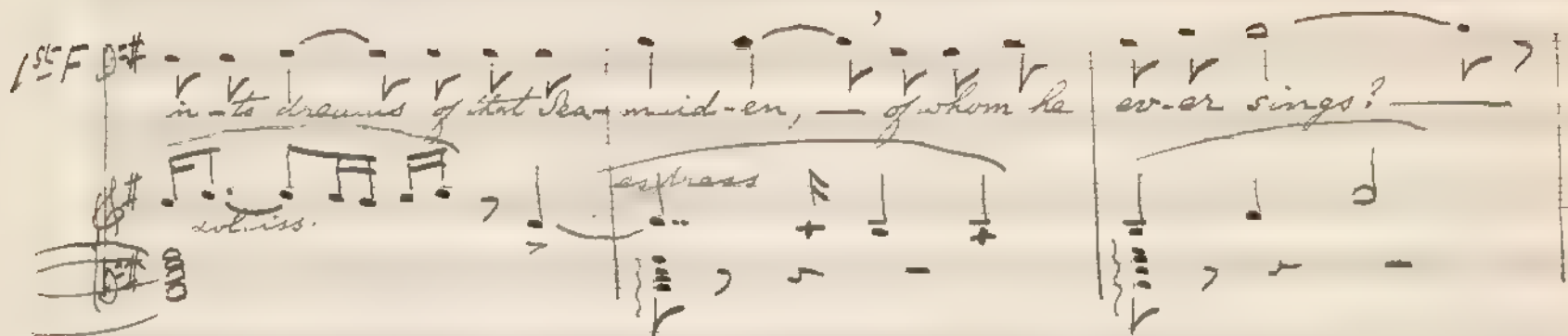
*Lento Sostenu to.*



70

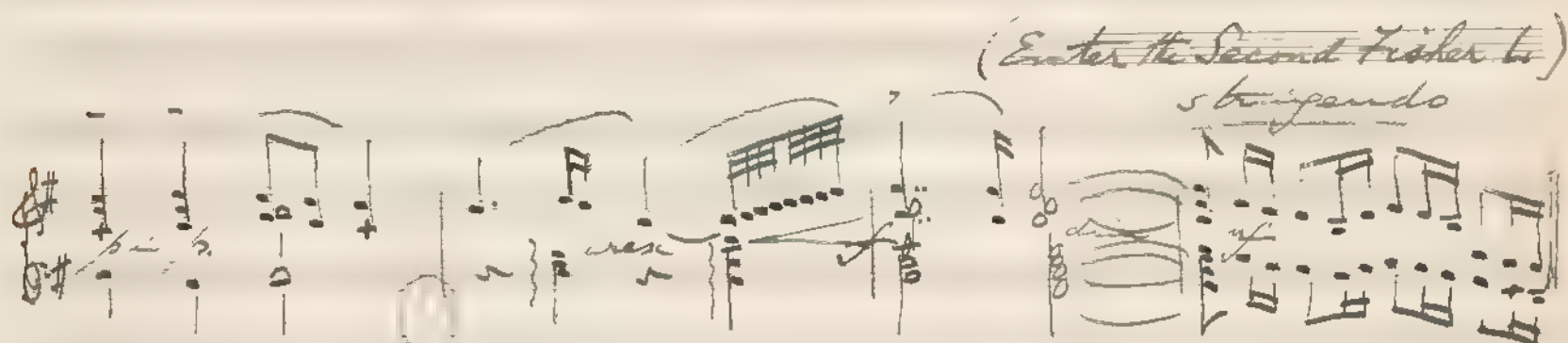
1<sup>st</sup> F# D#

in-to dreams of that Pearl-maid-en, — of whom he ev-er sings?



(Enter the Second Fisher too)

*stringendo*



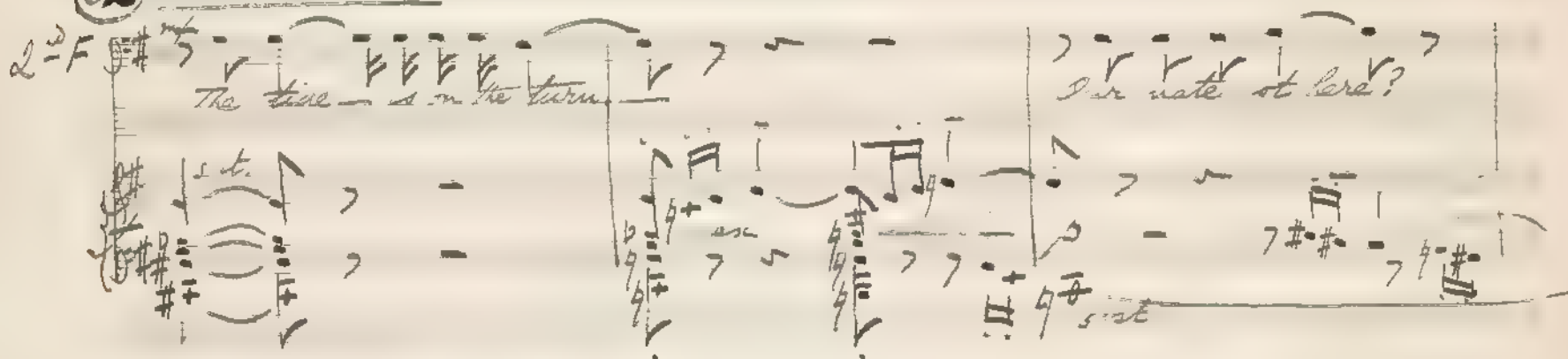
Poco Animando

62 Second Fisher

2<sup>nd</sup> F# D#

The time is on the turn — — — — —

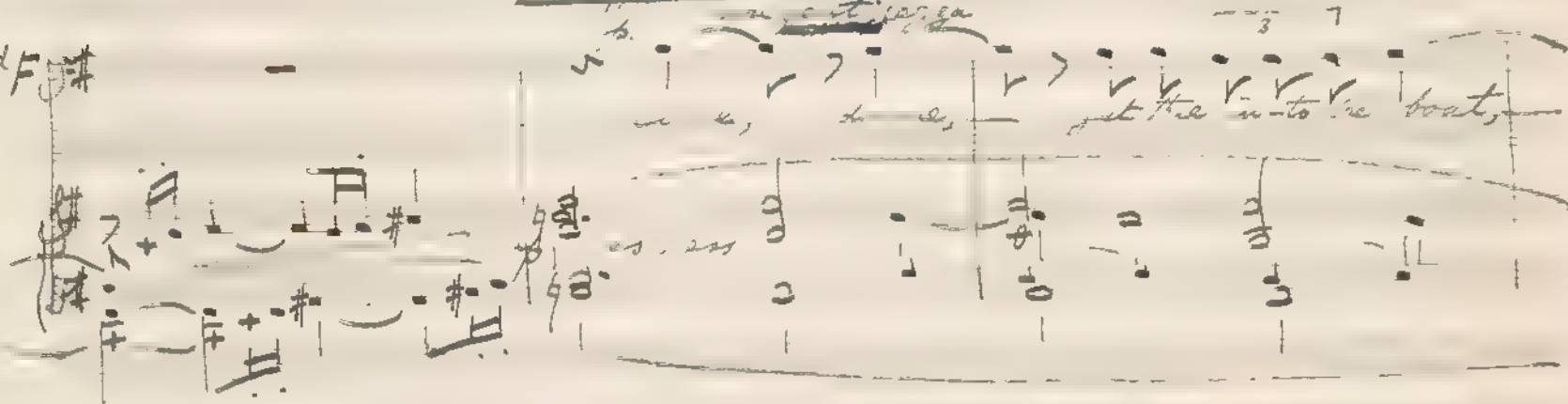
Our mate is here?



Largamente Sostenuuto

2<sup>nd</sup> F# D#

*in a, d, e, get the in-to the boat,*







after which they pause to listen, and hearing no reply, set out on their return voyage.)

Handwritten musical score for guitar, featuring two systems of notation. The first system includes a treble clef and a key signature of one flat (Bb). The notation is written in a shorthand style, with notes and rests indicated by dots and lines. The second system continues the notation, with additional notes and rests. The score is written on a single page of paper.

*Adinando* *Call: molo*  
*First Fisher* *continuo.*  
De-try no more. Out with the oar. "For the Isles my heart is year-

*Excerpt The Carlebach and two Fisters)*  
*Tempo giusto*  
 65  
 st F

A handwritten musical score for the song "The Rose Tree". The title is written at the top center. Below it are two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including a circled measure with a double bar line. The lower staff begins with a bass clef and a key signature of one sharp (F#). It also contains several measures of music, including a circled measure with a double bar line. The handwriting is in ink on aged paper.

4.  $\frac{1}{2} = \frac{1}{2}$

*And Fine*

For the sake of what is dear - y, ho - ro,

*67* *For prayer*

*Cantabile*

*p* *espress.*

*68*



4 +

*rall. - - - Molto Sostenuuto*

*First Fisher* *pp* *(in the distance)*

*Second Fisher* *pp* *(in the distance)*

*my heart is weary, o*

*Con moto prazioso*

*2<sup>nd</sup> F*

*morendo*

*dolciss.*

*morendo*

*The two Seal-Women rise again from behind the rocks and watch the rapidly disappearing boat.*

*allarg.* *stringendo* *Allegro*

*They both come forward, and place their sea-~~robes~~ robes by the rock.)*

*allarg.* *stringendo* *Allegretto*

*S-S.*

*The Seal-Sister*

*far sails the boat, that*

5-5 *rit. off these mortals from our isle.*

5-5 *71* *Leave us our sea-skins by the shore.*

5-5 *72* *No more have we that mortal who may take them from us. we are alone.*

*ritard - - - ento molto sostenuto*

5-5 *Here it is, play - it se-ing earth - on... on n.*





Handwritten musical score for the first system. The vocal line is in G major, 4/4 time. The lyrics are: "...sit in the ... and the ...". The piano accompaniment is in G major, 4/4 time, with a steady eighth-note bass line.

**Misterioso**

Handwritten musical score for the second system, marked **Misterioso**. It includes a circled measure number **74**. The lyrics are: "...down in-to the ...". The tempo is indicated by the word **Misterioso** above the staff.

**Silenzando**

Handwritten musical score for the third system, marked **Silenzando**. The lyrics are: "... the ...". A circled measure number **75** is visible. The tempo is indicated by the word **Silenzando** above the staff.

Handwritten musical score for the fourth system. The lyrics are: "... and to ...". A circled measure number **75** is visible. The score continues with vocal and piano parts.



28

### Allegretto

S-S *no doubt out on him* *(The lark is going)*

### Tranquillo

*The Seal-Woman* *up in voice*

S-N *my sister mine, do thou dance in the moonlight in the*

S-N *it-tha it-tha* *But, let the sis-ter sing*

### Adagio

S-N *out your voice by the sea-side, the wa-ter-lark's song!*





78 *cresc.*

S-W *and finding the mark of gravel a- bout his ark, she discovered the truth,*

*ark* *aspen*

*Meno Mosso*

S-W *and glad,* *moving her side is-land.*

*dim*

*Piu Cantabile*

S-W *And the orphan Mel-he sits there 'neath the*

*dim* *no*

79 *cresc.*

S-W *ark, lulling his babe and calling to the mother, hoping to lure her a- gain back to the Loch.*

*dim*

No. du vent corai

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

(The rock becomes transparent, and  
Tempo rubato  
~~Water-Kelpie~~

Handwritten musical notation for the second system, continuing the piece. It includes a tempo marking "Tempo rubato" and a circled measure number "80".

discovers the Water-Kelpie, a strange sea-creature, clad in sea-weed, nursing and caressing

Handwritten musical notation for the third system, featuring the vocal line with lyrics. The lyrics include "The Water-Kelpie", "I wore, my Love!", and "I wore, my joy!". The notation includes a tempo marking "Tempo rubato" and a circled measure number "81".

Handwritten musical notation for the fourth system, continuing the piece. It includes a tempo marking "Tempo rubato" and a circled measure number "81". The lyrics include "To thy arms, come, And trout-lips you'll get, at the loche".





*W-K* *mf* *f* *p* *tenore* *sim*

A-cho-ro-m! A-cho-ro-an! A-cho-ro-an! A-cho-hi! A-cho-hi!

*Con Anima*

*W-K* *f* *dim*

A-re-y-art! A-re-y-art! A-re-y-art! A-re-y-art!

*Solerte* *Non tanto*

*W-K* *as cor.* *et nasale.*

nd heavy, peras, and with the A-cho-hi! A-cho-hi!

*W-K* *mf* *f* *p* *naturale.*

A-cho-ro-m! A-cho-ro-m! A-cho-ro-m! A-cho-hi! A-cho-hi!





*Meno moto*

W-K *more, my heart!* *My grey old mouth touching thy sweet lips, babe, And*

*Allegro*

W-K *re singing & up to thee by Ben Foch-kie.* *A-ro-ni!* *A-ro-ni!*

*Rall: -- tempo*

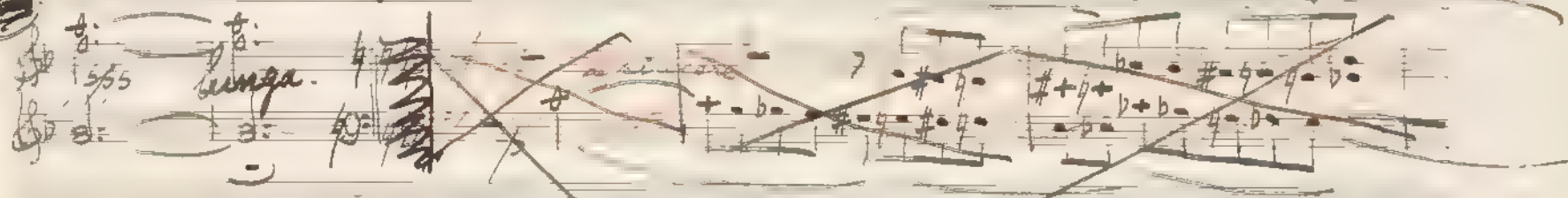
W-K *A-ro-ni!* *A-ro-ni!*

*Ando.* *(The vision fades from sight.)*

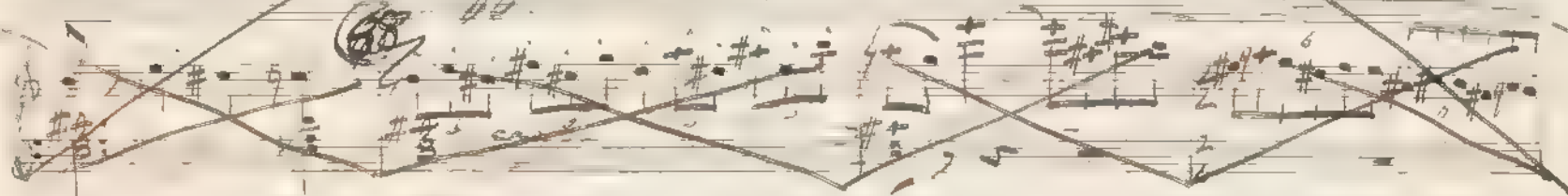
W-K

87

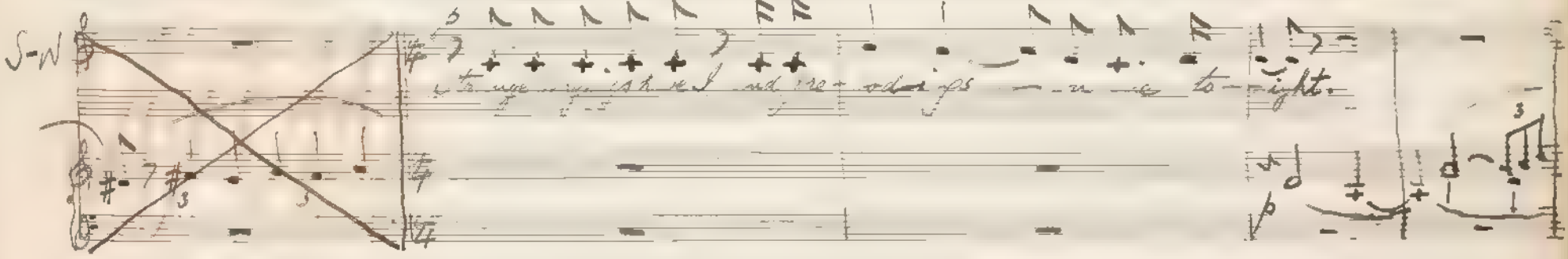
*Antamente e molto rubato*



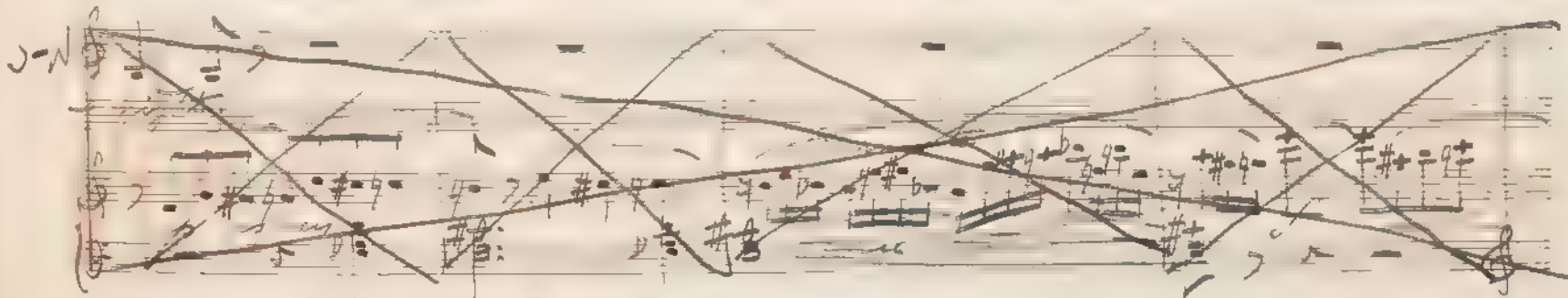
*affrettando rit: ... cresc<sup>o</sup> molto.*



*Antamente*  
The Sub-Roman



Rubato molto





87 *Minueto* *Trinillo*

S-W

S-W

*Handed I. F. - or of the small white sands - cum - cum in*

88 *affrettando*

S-W

*very - the ro - ran - with the count - up - are you it in a sa - spino, and*

*alt - - - in Vito osultando*

S-W

*come to sea - the land - in.*

*Ando.*  
Anima

The Seal-Sister

S-S

Handwritten musical score for 'The Seal-Sister'. The vocal part (S-S) is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'are you there - it's a man? Oh, sis-ter, it's the sis-ter!'.

(89)

Handwritten musical score for 'The Seal-Sister'. The vocal part (S-S) is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'are you there - it's a man? Oh, sis-ter, it's the sis-ter!'.

Handwritten musical score for 'The Seal-Sister'. The vocal part (S-S) is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'are you there - it's a man? Oh, sis-ter, it's the sis-ter!'.

Poco Largamente

Handwritten musical score for 'The Seal-Sister'. The vocal part (S-S) is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'are you there - it's a man? Oh, sis-ter, it's the sis-ter!'.



Atarundo

S-S

(90)

in treble.

comp.

for 1/6

cello

st

Andante con troppo

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *sf* (sforzando). The notation includes a treble clef and a key signature of one flat (B-flat). The lyrics "and thy love-ness be" are written below the staff.

Strong-er than the sea-mad-ess that is born with us, and ev-er re-turms?

Con Spirito

Handwritten musical notation on a single staff. The notation includes various notes, rests, and dynamic markings. At the top left, there is a marking "S-S". Below it, the notation starts with a treble clef, followed by a series of notes and rests. A dynamic marking "mf" (mezzo-forte) is visible. The notation continues with more notes and rests, ending with a double bar line. The handwriting is somewhat stylized and appears to be a sketch or a working draft.

# The Seal-Woman

The Seal-Woman

*Piu Andante*

Handwritten musical notation on a five-line staff. The notation includes various symbols such as plus signs, a cross, and a large 'X'. The text "Fear taught, a little" is written across the staff. Below the staff, there are additional markings including "X", "p/p", "f", and "ff".

Stripando

S-W. *Stringendo*

sis-ter! — too deep the sea-mat-ter within my heart.

*express* *espress* *espress*

*Allegretto grazioso*

S-W *up dolce*  
The Mer-maid, if she love a mor-tal,

S-W *Andante*  
my son to her mild as she rocks it in a cora-ble of sea-weed

(92)

S-W *affrettando*  
on a sunk-en reef 'neath the wa-ters of the bay.

*rall. - Lento*  
*Posternito Cantabile*

S-W *dim*  
But if I, Seal-wo-man,



93

S-W *mp* *mf* *mp* *mf* *mp* *mf*

we - give up to mor - tal lov - er, leave must I

S-W *mp* *mf* *mp* *mf* *mp* *mf*

than the ... ing sa - to be id work with him

*Piu lento*

94

S-W *mp* *mf* *mp* *mf* *mp* *mf*

in the tired, hard rock. And if he

*colante* *in es - sence*

S-W *mp* *mf* *mp* *mf* *mp* *mf*

hide my skin, near can I re - turn to the sea - tions cool - ess of the

*dim* *75* *rail. soon a loco.*

S-W *ool sea - wa - ter.*

*Con Allegrezza*

*The Seal-Sister*

S-S *what of the dark Islander - who saw thee bathing in the*

S-S *creek, -*

*scintill. nte.*

*and took the love of his*

S-S *heart for thee, - when*

*lost some a-score on the ark of the*



Piu moto

S-S *Seal* *Woman* *The Seal-Woman*  
 S-W *Speak not of him*

Molto rubato

S-W *the thought of him disturbs me* *up. nat. 3* *Dance thou in the moon-light.*

*rall. poco.* *Andantino* *Allegretto con grazia*

S-S *The Seal-Sister* *(with a slow mysterious movement)* *coming to herself* *legato*

(98)

S-S *ram o' the waves, On reefs of sleep, Dream-ing in dew-mist. Seals o'er-head thy*

*A piacere, ma*  
(to her sister) *mp con gusto*

S-S *deep sea-bed from ei-ers dread Re-cure-by guard-ing. Pi-ty thou art not*

*poco animando*

(99)

*er-mead then might st- thou wed in, and yet - have*

*poco a poco*

*(re-suming her swaying movement)*  
*A Tempo Andantino*

S-S *straight of woman's cares and toils.*



S-S *cantabile.*  
*espress.*

S-S *Al piacere*  
*Yet*

*animando* *Piu moto, ondeggiante*  
 S-S *And maidens know not the double joy the Sages,*  
*up to.*

*Molto Sostenuuto*  
 S-S *100* *the joy of the strong swimmer,*  
*sost.*

*Allargando poco a poco*  
S-S *and the beauty of man-hood.*

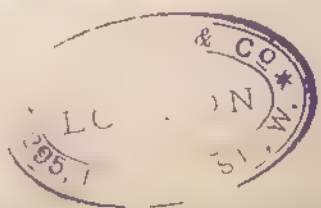
*Andantino Cantabile*  
S-S *at in morning to herself* (102)  
"While I roam, like a sun of the moon, wild creek of the sound, By the re-est-ing"

*Andantino Cantabile*  
S-S *at in morning to herself* (102)  
"While I roam, like a sun of the moon, wild creek of the sound, By the re-est-ing"

*Allegretto con anima*  
S-S *But by Ma-naan-an, who rules the sea, I swear, that*



Ma-naan-an who





(103)

S-S Seal — could I rather be than Mer-maid

*Andando*

S-S I were a throb-man.

(104)

estress.

*Allegando poco a poco*

estress.

The Islesman appears quietly on the rock, beneath which they have hid their sea-robbers.

*rall.*

(105)

pp

and sees the Seal-Women before they are aware of his presence. The Seal-women turn in alarm at beholding the Salesman, and seek to hide themselves.

Con moto gitato

Handwritten musical notation for 'Con moto gitato'. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings including 'cresc' and 'molto'.

Poco meno allegro

Handwritten musical notation for 'Poco meno allegro'. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings including 'mf' and 'espress'.

Largamente sostenuto

Handwritten musical notation for 'Largamente sostenuto'. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings including 'mf' and 'espress'. The lyrics 'The Salesman' and 'Sea-enchantment!' are written below the staff.

Appretto

Handwritten musical notation for 'Appretto'. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings including 'dolce' and 'cresc'. The lyrics 'first blood drop!' and 'Born in our women!' are written below the staff.

Lento

Handwritten musical notation for 'Lento'. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff with various notes, rests, and dynamic markings including 'mp' and 'sost'. The lyrics 'Am I then un-dar' are written below the staff.





Piu Lamento

*crane*  
 I. *spells?* ... *See-ing* ... *ev-er* ... *in vi*  
*soat:*

*si-ous on-ly,*  
*soat*

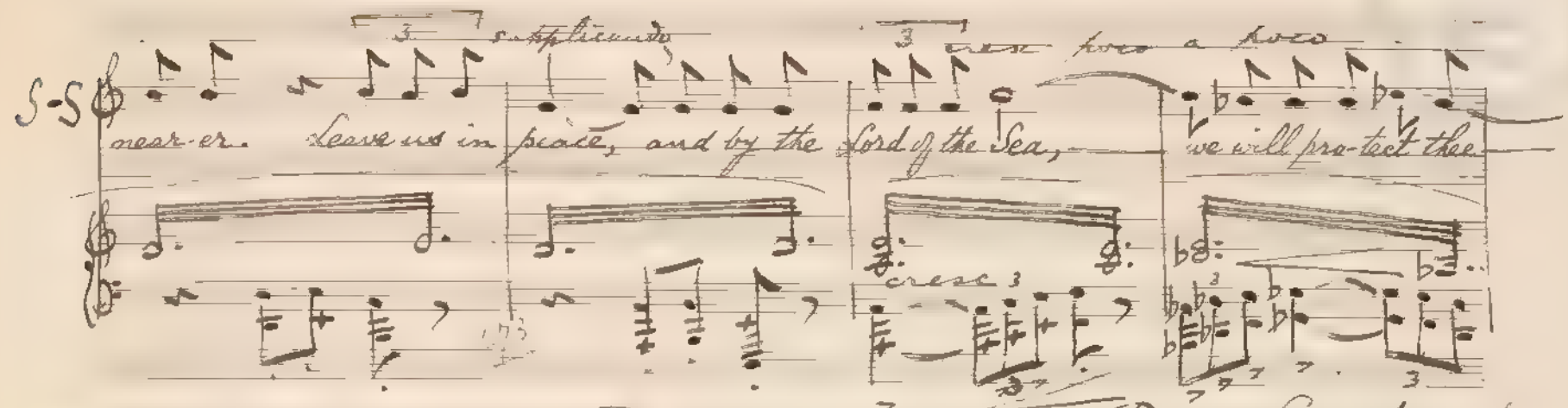
*Ar-ran-ged: poor a. few*  
*solis:* (108) *then love-liest* "blood-drop" a-may *wo-men born of dreams!*  
*soat:*

Con moto agitato

*No Sea-Sister*  
 I. *I* ... *man of the* *Isles,* ... *came not*

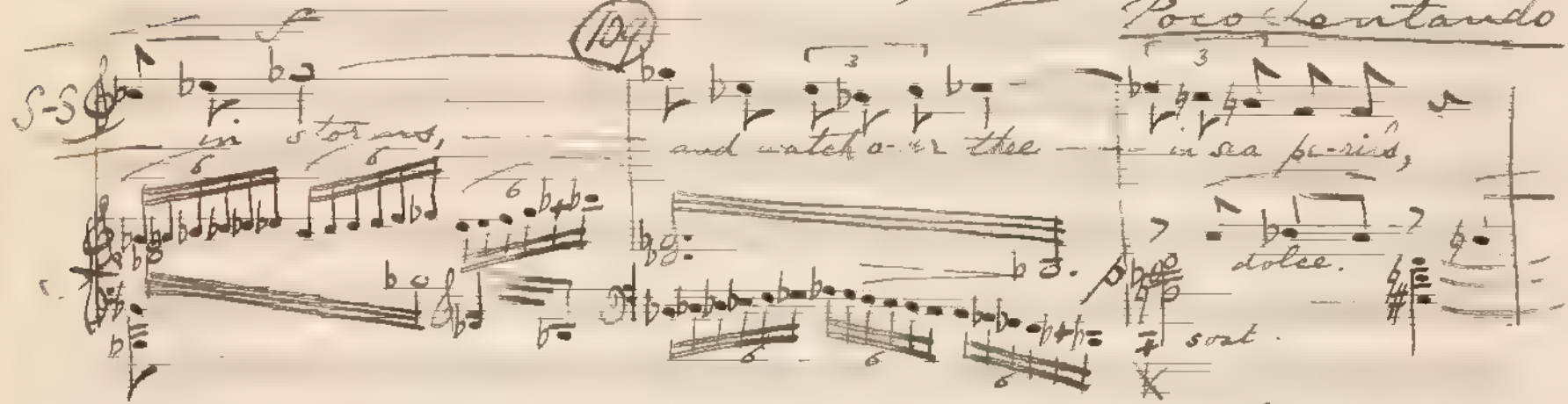
*3* *subtly* *more a loco*

*near-er. Leave us in peace, and by the Lord of the Sea, we will pro-tect thee*



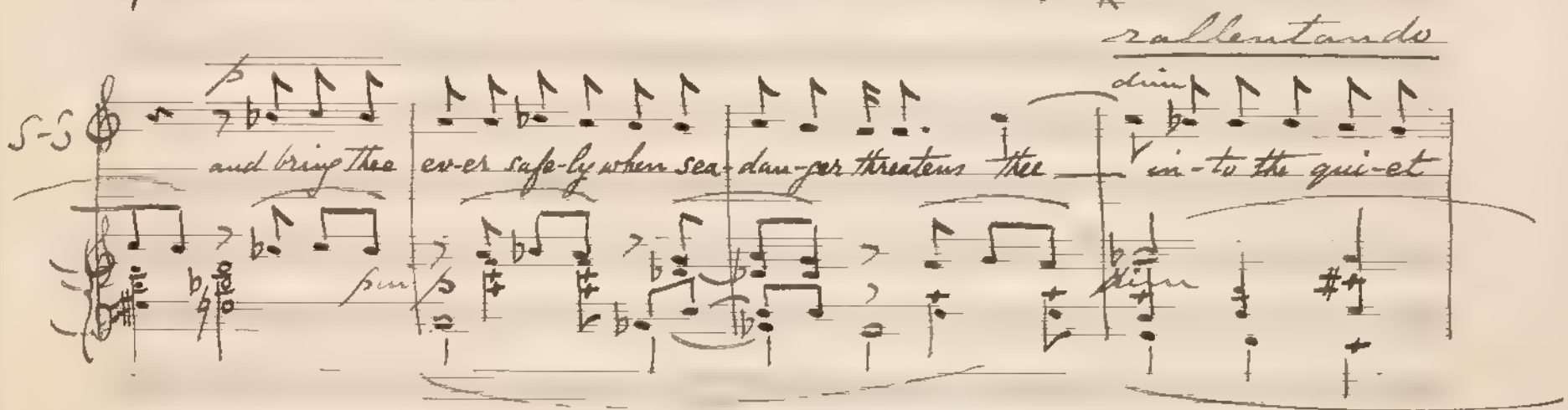
*104* *3* *3* *Poco-Lento*

*in storm, and watch o-ver thee in sea pe-ri-ils,*



*3* *3* *3* *rallentando*

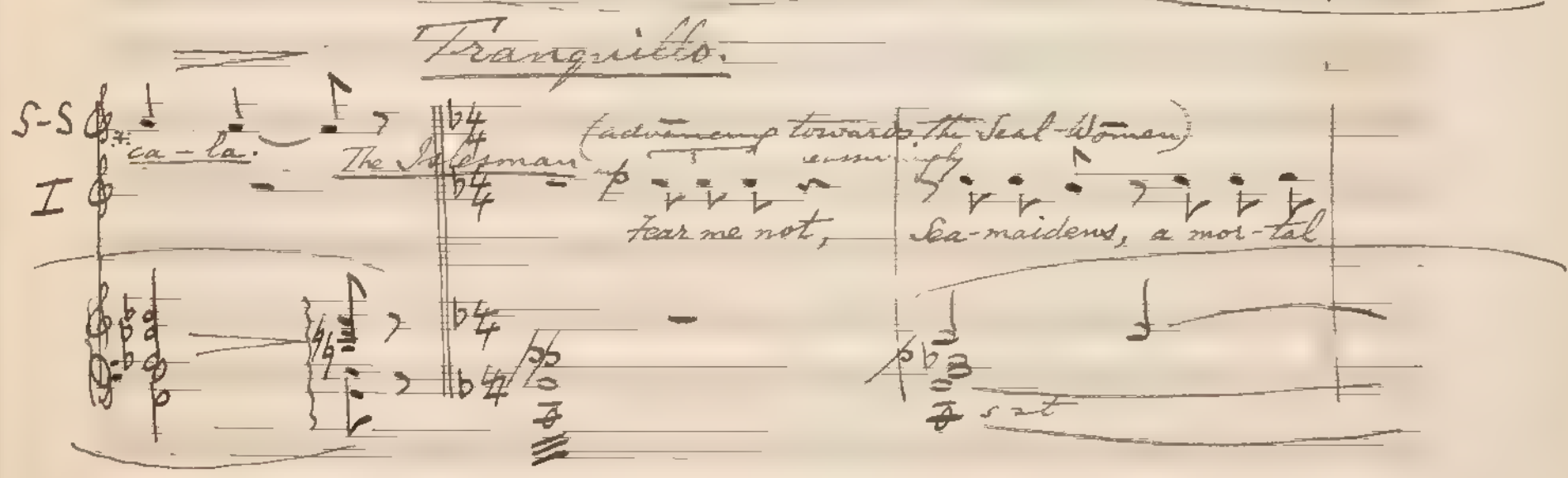
*and bring thee ev-er safe-ly when sea dan-ger threatens thee in-to the qui-et*



*Tranquillo.*

*ca-la. The Seaman (advancing towards the Seal-Woman)*

*I fear me not, Sea-maidens, a mor-tal*



*ca-la = Harbour*





Recit<sup>o</sup>  
He stops on the sea<sup>1</sup> <sup>4000</sup> <sup>11111</sup>  
tide. Where are you?

Liberamente  
The great Woman with a cry  
dis...

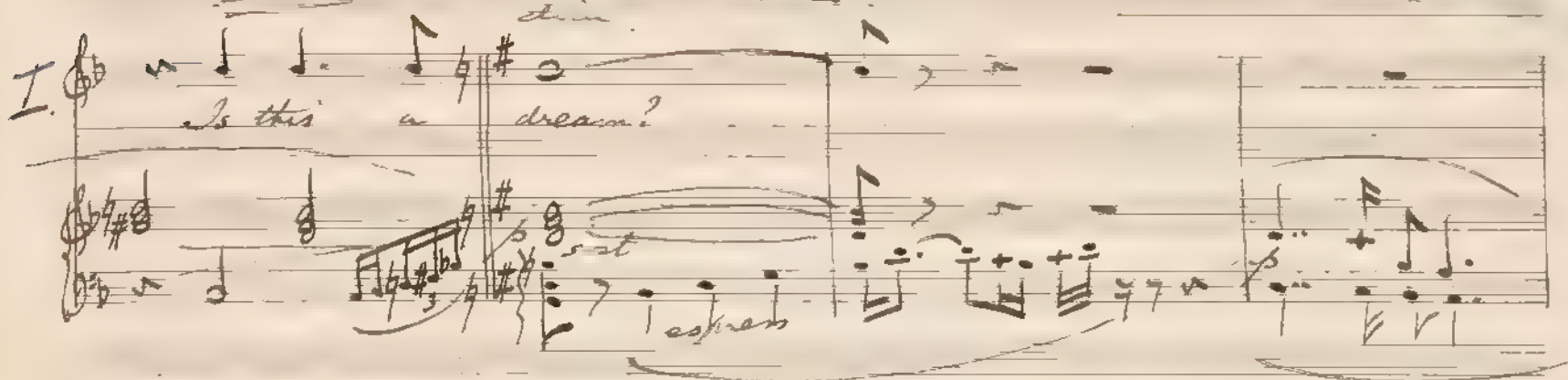
A handwritten musical score on aged paper. The top section is titled 'Recit<sup>o</sup>' and contains the lyrics 'He stops on the sea' and 'tide. Where are you?'. The music is written on a single staff with a treble clef and a key signature of one flat. The bottom section is titled 'Liberamente' and contains the lyrics 'The great Woman with a cry' and 'dis...'. The music is written on a single staff with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in the margins, including '4000' and '11111'.

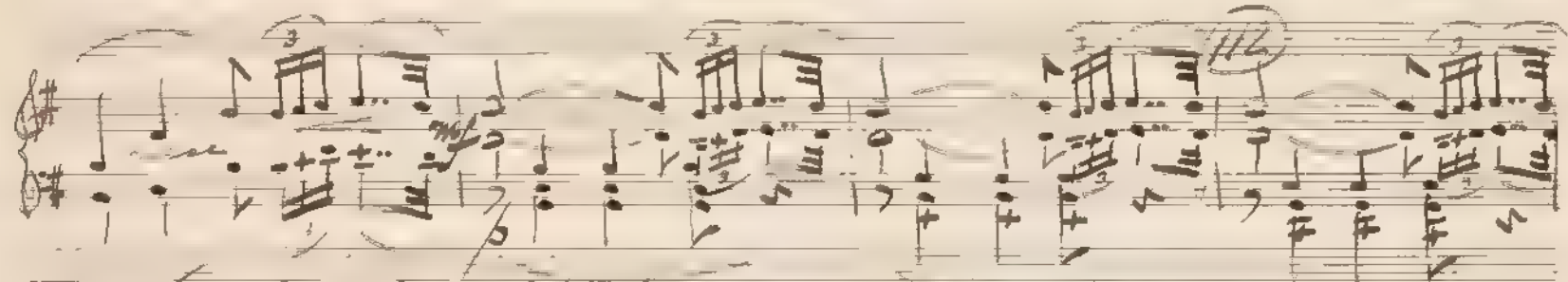
Handwritten musical score for a song, featuring a vocal line and piano accompaniment. The lyrics are: "touch - ten not, - - our aud/er-ent." The score includes various musical notations such as notes, rests, and dynamic markings like "cresc".

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff begins with a bass clef and a key signature of one flat (B-flat). The bass line is also written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged, slightly stained paper.

The Steadfast As if in a dream,  
 What can you? —  
 Who are you? —  
 Where am I? —

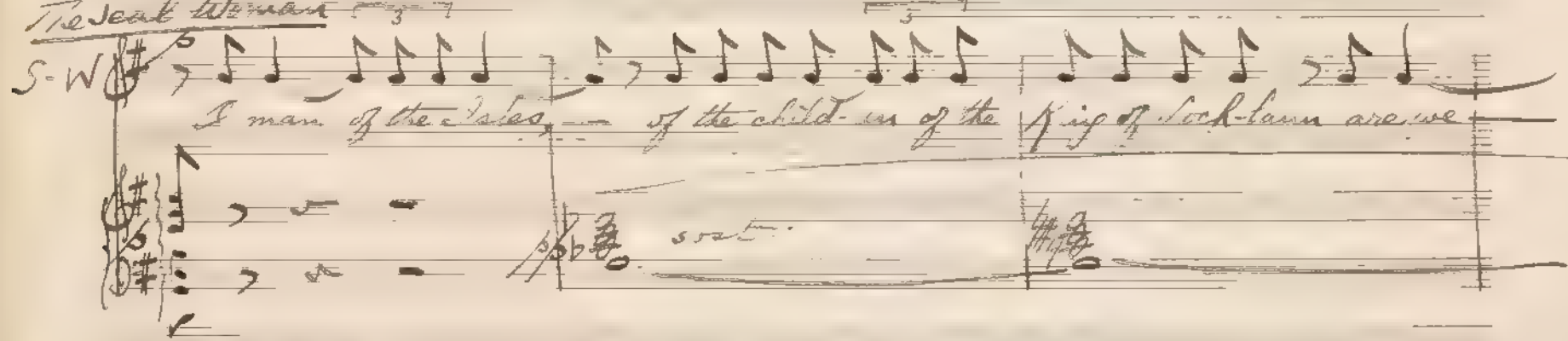
Lento

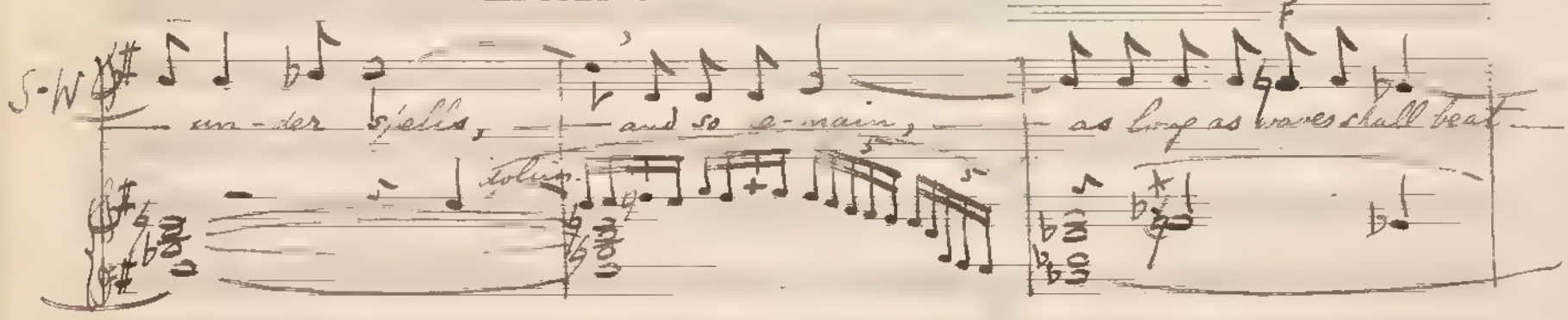
*dim.*  
I.   
Is this a dream?



Andante misterioso

The Seal Woman

S-W   
I man of the Isles, — of the child- — of the King of Loch-lann are we

S-W   
un-der b'ells, — and so e-main, — as long as waves shall beat

Allegretto

(The Islesman steps forward)

S-W   
on the shores of Loch-lann are



72<sup>a</sup>

and lifts the seal-skins. The Seal Women give a cry of alarm.

*Piu Lento*

*The Isesman.*

113

*espress.*

*Seal-women*

*Piacere*

*The Seal Woman.*

*S-W*

*I.*

*Seal-Women are we, -*

*are ye?*

*f*

*con tristemente*

*turn 'round Sea-*

*espress.*

72<sup>6</sup>

72<sup>6</sup>

*S-W* *mf* *sempre espressivo*

long-ing and ear-thy-ing. If sea-son we could re-

*as ren.* *dim*

*Andante con moto* *moderato*

*S-W* *moderato*

nion, three times in the year, when the room is full, at we re-turn to our mortal state,

*S-W*

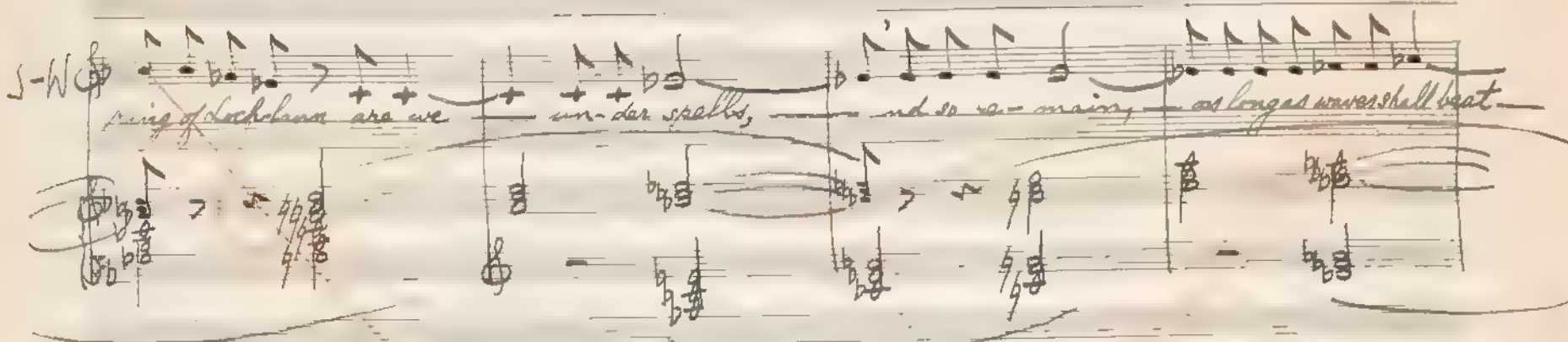
rather we wish it or no. If mor-tals we would be one, after seven years re-turn we

*Poco animando* *rec. e. cu. es. rec.*

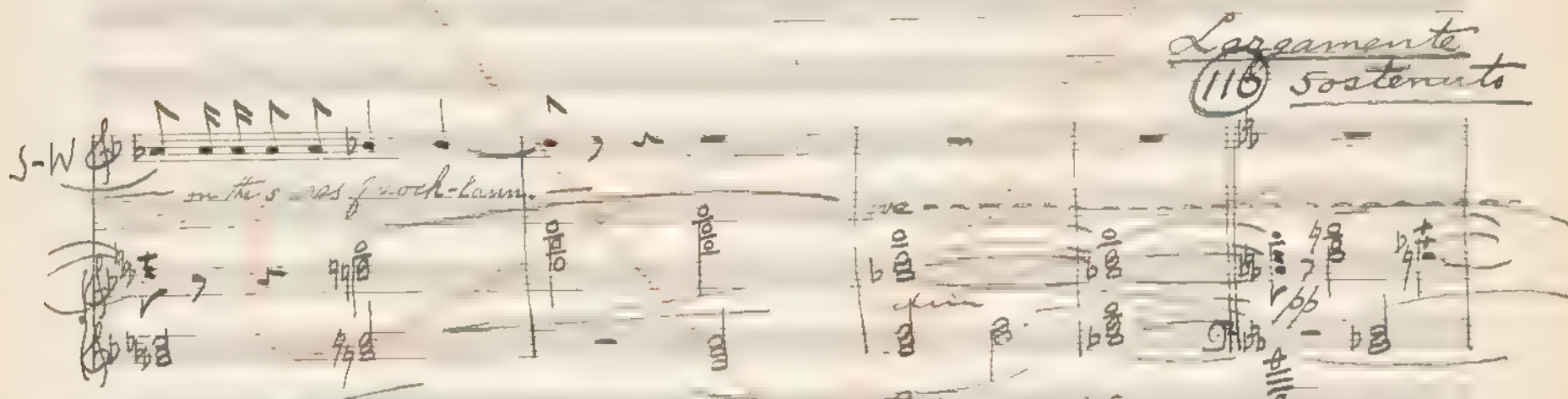
*S-W*

to the sea, rather we wish it or no. 3. to, and if the ob-

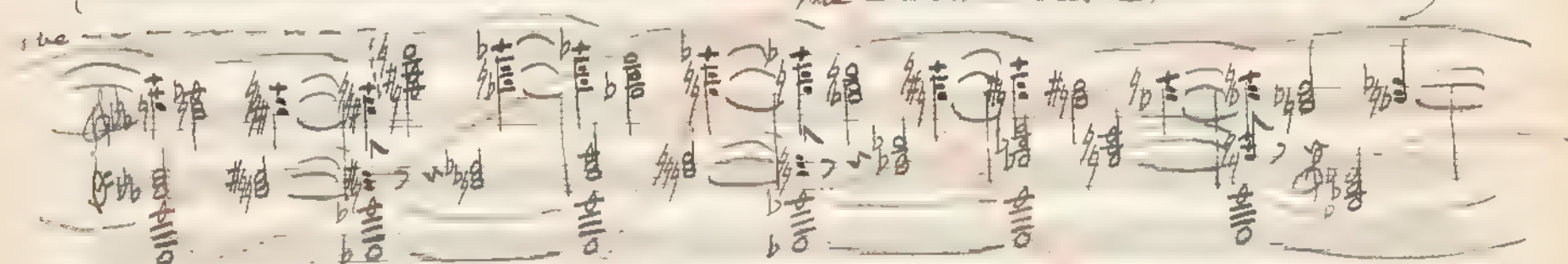


S-W  *ring of Loch-lann are we un-der spells, and so re-main, as long as waves shall beat*

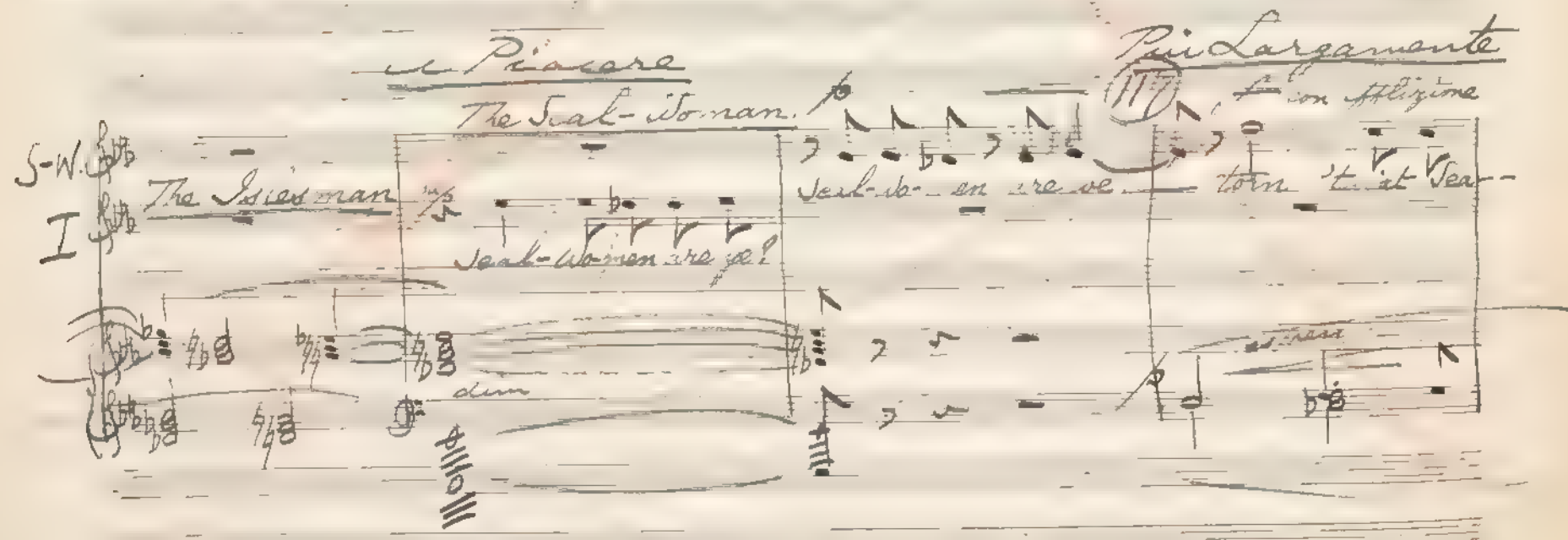
*Largamente*  
(116) *Sostenuto*

S-W  *on the shores of Loch-lann.*

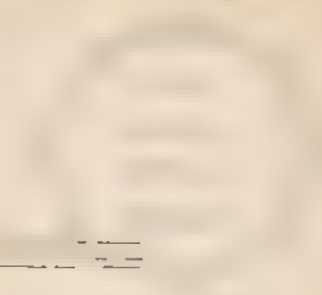
*Mohaupt* *Lept* *para*  
*The Islesman steps forward and ~~shows~~ the seal-skins. Cry of alarm from the*  
*The Seal-W. in at the rocks then up)*



*Piacere*  
*The Seal-woman.*

S-W  *The Islesman*  
I *Seal-women are ye?*

*Piu Largamente*  
(117) *Allegretto*  
*Seal-women are ye torn 't at Sea-*



夕

夕

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(115)

S-W *of our heart out then hold est us with cold, then even in our sea-nad-ess can we store turn*

*Al Tempo Andante con moto*

*The seal-Sister*

S-S *to our seal-birth and kin*

S-W *in our of the Idas, touch at our sea-skins*

*dim* *dim*

S-S *or do so, but to give them back to us. Should I sit wither on the cold*

*Poco Allargando*

*dim* *dim*

S-S *here back? Is prod-ess in the not stronger than we? Then give us back our magic skins.*

(116)



74

Allegro moderato

S-S *The Islander* (to the Seal-Sister)  
 I Maid-en most fair and joyous, who could re-sist

accel.

Allegretto  
~~And~~ moderato

I thy gen-tle plead-ing?

accarezzevole.

(117)

voco animando

I why wouldst thou swim a-way to thy sea-folk? Mor-tal

(118) f. con tenerzza.

*foco meno mosso*

*mf cresc*

*man would love thee ten-der-ly, eye, passionately and no more would the*



*e in allargando*

*119*

*Sea - call in thy blood stir in - est with -*



*A Priere*

*The Seal-Woman (to the Sealsman)*

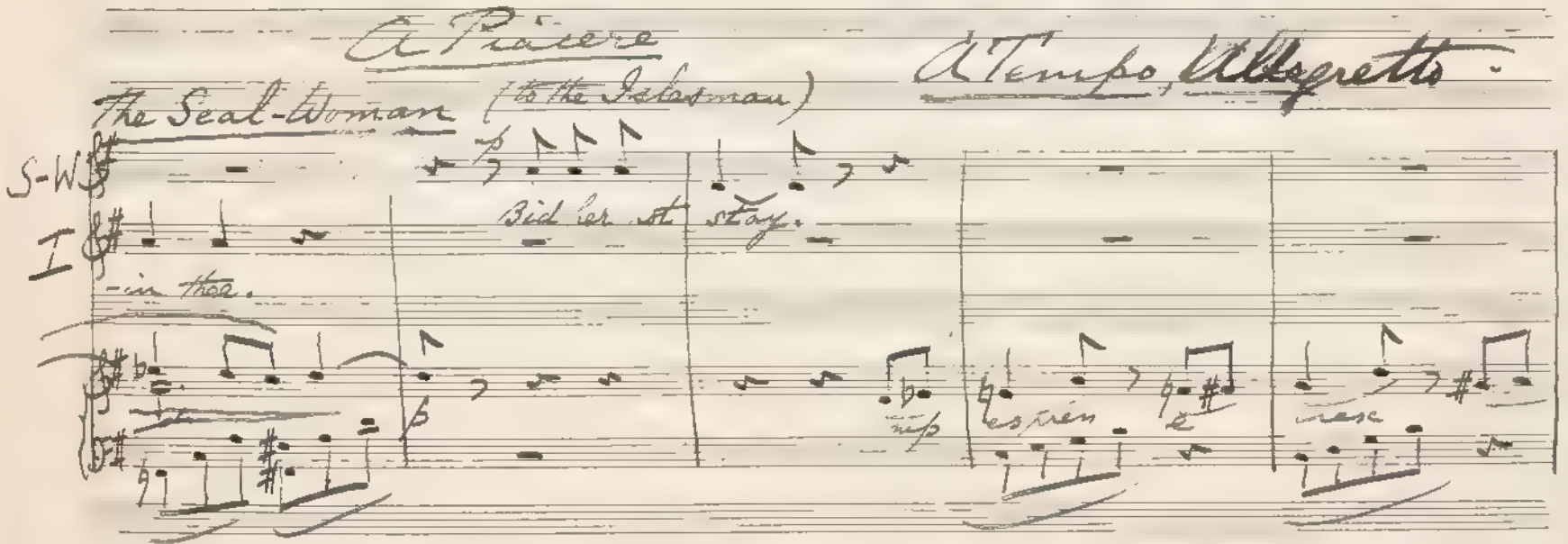
*A Tempo, Allegretto*

*S-W*

*I*

*Bid her not stay.*

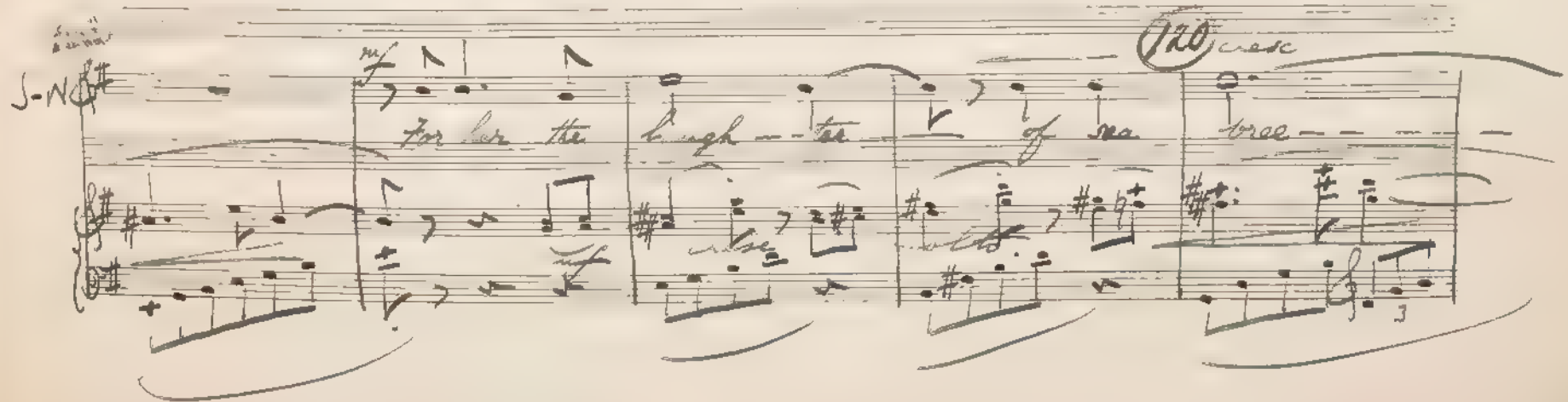
*- in thee.*



*120 cresc*

*S-W*

*For her the hush - tee of na tree -*





76

*poco animando*

S-W *yes, and the swirl - - - ing joy of the*

*Con moto agitato*

S-W *swirl - - - ing wave - - - its*

(21)

S-W *Elu - when Ma - naan - an sets his storm - fiends riding*

S-W *throbs through her veins the pulse of the sea - blood*

122

Handwritten musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 7/8. The music includes various notes, rests, and dynamic markings such as *dim* and *pes*.

Allargando

Handwritten musical score for piano with vocal lines. The key signature is one sharp (F#) and the time signature is 6/8. The music includes lyrics: "Give us back our robes." and "Give us back our robes." There are also markings for *stringendo* and *rit.*

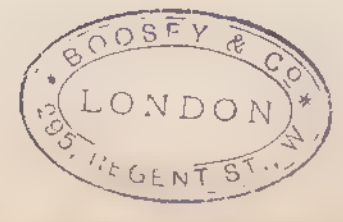
Poco Largamente.

The Islesman

Handwritten musical score for piano with vocal lines. The key signature is one sharp (F#) and the time signature is 6/8. The music includes lyrics: "pale, dark woman of the sea." and "pale, dark woman of the sea." There are also markings for *espress* and *res.*

123

Handwritten musical score for piano with vocal lines. The key signature is one sharp (F#) and the time signature is 6/8. The music includes lyrics: "sea, long have I waited for thee. To no" and "sea, long have I waited for thee. To no". There are also markings for *res.* and *espress*.





I *crede* *aspe* *5*  
 or-las woman, we are the love of my heart, but to the

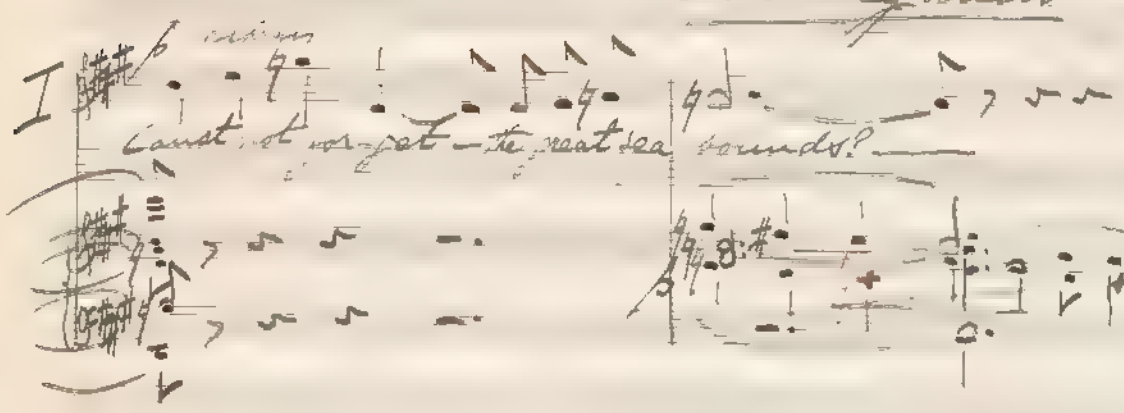
I *vi-si-on of thee, to me*

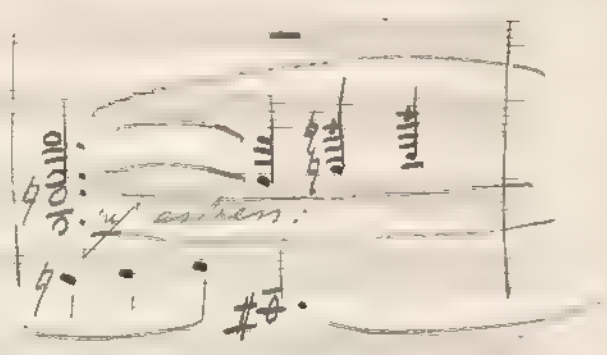
I *(124) ex-ten!*  
 must tu not save for me

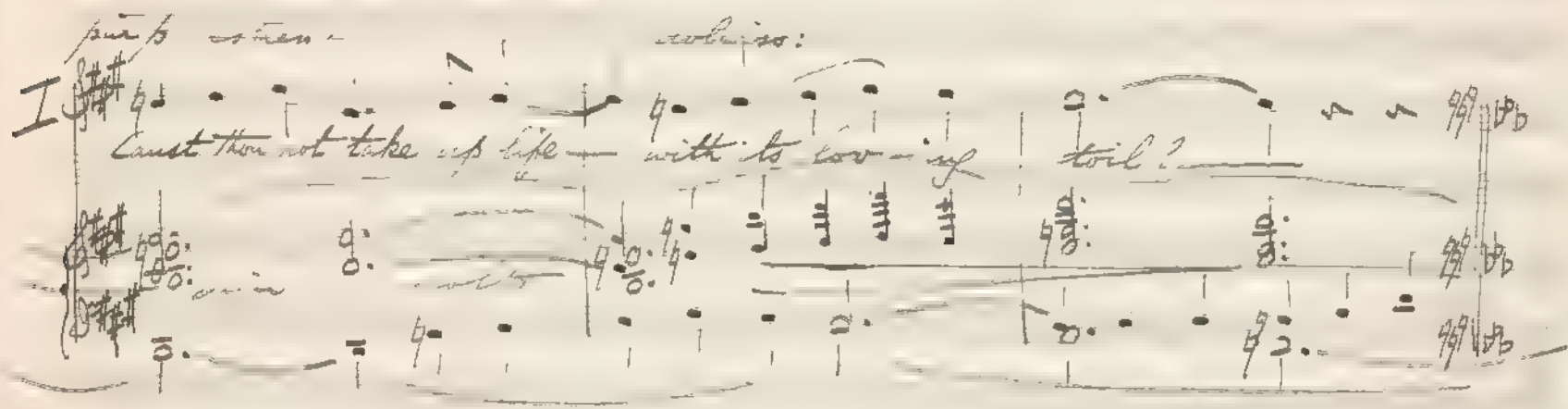
I *the cool - ca-ssing sea?*

allargando

Tempo

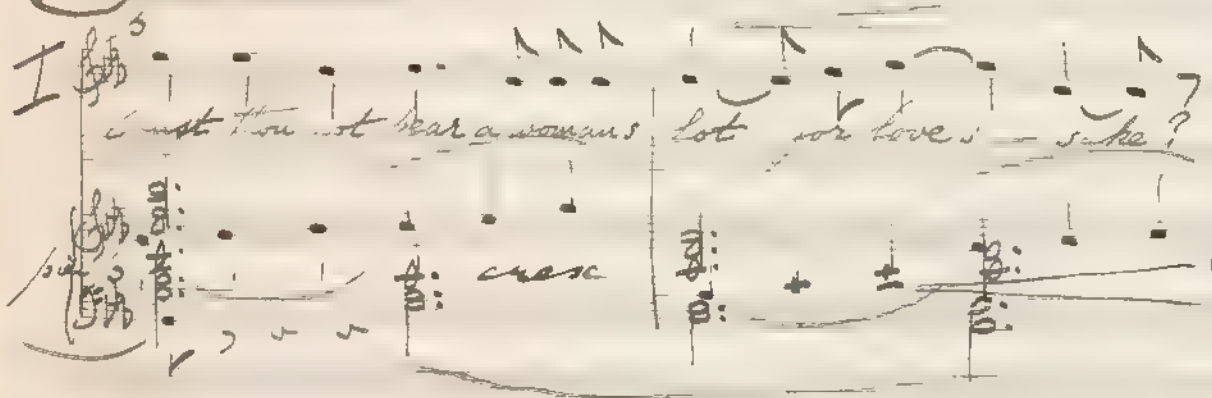
*moderato*  
I   
Canst thou not get the great sea sounds?

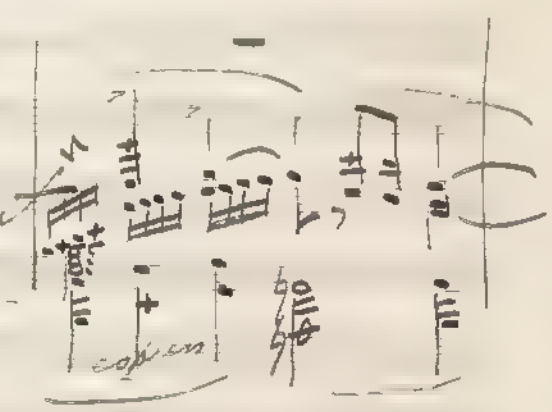
*moderato*  


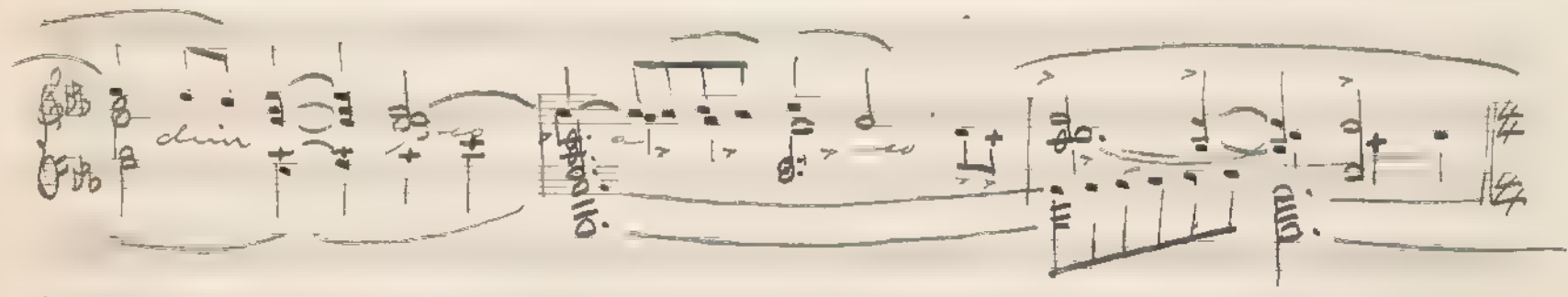
*moderato*  
I   
Canst thou not take up life with its loving toil?

125 L'istesso tempo

Appassionato

I   
Canst thou not hear a woman's lot for love - sake?







80

*Con moto agitato*

*The Seal-Woman*

S-W *me!* *Th. pt re. ot!* *denk am I.* *T. pt re. is*

(126) S-W *more.* *by sister,* *er tu re.* *Ly then a gain that he re-base is,*

*poco stringendo.*

S-S *that re may's in a way to our*  
S-W *home be-low the waves.*

*The Seal-Sister*

*A Piacere*

*nn of the waves,*

*Piu moto*

(coarsely) *if thou wouldst have good fishing,* *re-turn to us our skins,* *and we will co-er throw.*

81

Animando

(127)

*in-to try out the piece of id are ver thou a best. The Fishman. er up ig ii*

Poco Largamente

*and better carrying the arm of the Seal-Woman*

*ratice. the all at re-ase.*

*up on as then: we - ven - ring lost, the out upon re. we - I can - st,*

*in to a ezza p dolce: in less than it was at to used e. the of by last! are*



(128) *meno allargando*

*Tempo, largamente* *stringendo*

*Con più moto*

*Tempo, na, poco largamente* (129)

*And. cresc.*  
I ask that I lose thee, now

*Piu moto, con amore*  
*And. rit.*  
I that thou art mine?

*And. rit.*  
*And. cresc.*  
I - - - - -  
Mine art thou, - - - - -

*And. cresc.*  
I de-si-ed ab-sen of the Sea!



54

Handwritten musical score for a vocal line. The lyrics are: "no + on salt + me", "is art thou", "is art thou". The notation includes a treble clef, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals.

*Animando poco a poco*

Handwritten musical score for a vocal line. The lyrics are: "foam", "the wave", "white swan", "the moon", "did". The notation includes a treble clef, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. A circled number "131" is visible above the staff.

Handwritten musical score for a vocal line. The lyrics are: "the sound", "in the", "can". The notation includes a treble clef, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for a vocal line. The lyrics are: "but", "out!". The notation includes a treble clef, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals.

*Andante*

(133)

85-6

I *Andante* *accip:*  
thee on-ly thee I'm

I *Andante* *accip:*  
on-ly thee I'm dream-ing, O dear white

I *Andante* *accip:*  
love I swear by sun and moon a-bore Not for thee on-ly I am

*Molto Lento*

*Reverial-Roman* (136)

I *Molto Lento*  
cur-ing.



Blank musical manuscript page with 20 staves.

57a

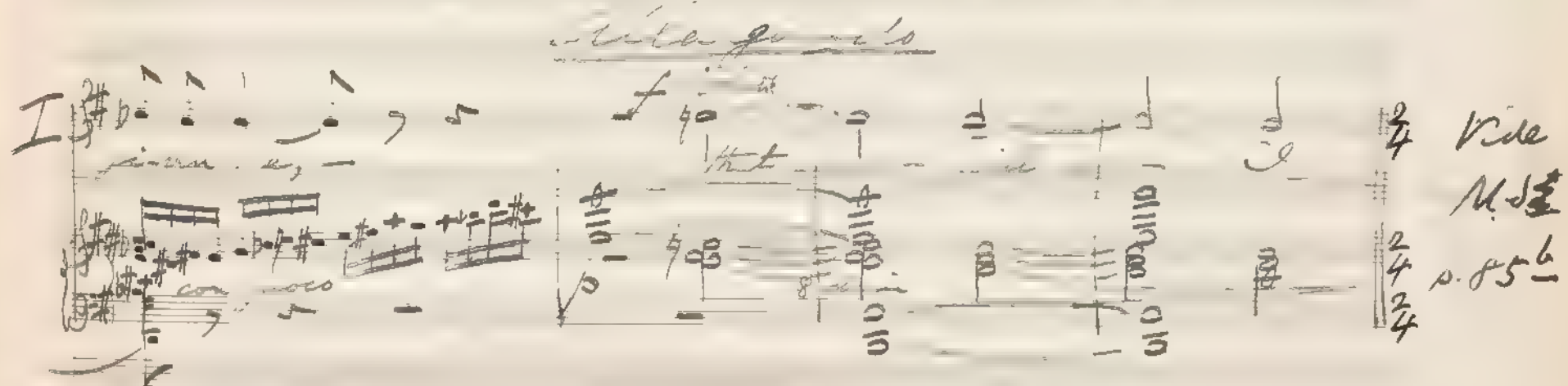
Largamente  
(132)

I #



here by "Re" -- nan-dool -- swear  
and here by "Re" -- C-te-mants, -- swear the Ant-re-dia die

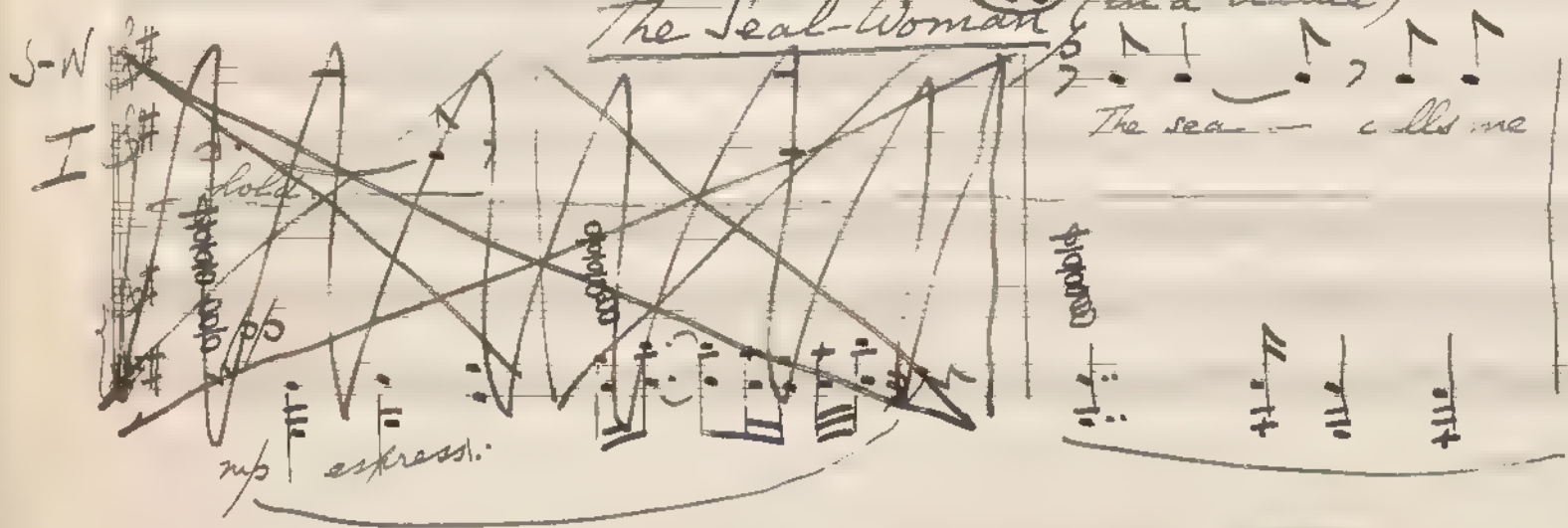
Vita f...  
Vide  
M. J. 5  
p. 856



Molto Sostenuto

The Seal-Woman (in a trance)  
The sea -- calls me

S-W  
I #



\* "Re-nan-dool" = the pipe of the Elements.



S-W *deep on its pur-ple ridges* *would I dive* *in to its green sea-glens,*

*pliss.*

S-W *we there is, it* *re-ject* *that I a*

*as when* *as when*

S-W *and sing ever here have known* *for get,*

(134) *for get?* *Can I ever for-get?* *And yet—the wisdom of*

*Allegretto* *Piu Lento* *Allegretto*





S-W  $\text{F}\sharp$

are into the sea to us... dress of the cool sea - wa - - - ter!

*Adagio*

*Adagio*

(136)

S-W  $\text{F}\sharp$

the sun - it - - - - -

*Piu Allegro*

S-W  $\text{F}\sharp$

ant ly in my earst!

*gato.*

*metagge into*

S-W  $\text{F}\sharp$

*on it!*

Tired and hot

the be - - - king of

*Andante*

137

S-W. *Andante*  
sad, - and the making of the  
churn against thy return from the fishing banks,

*Violent tempo*

S-W. *Violent tempo*  
could to the sea - and - is -  
rest

*Andante*

S-W. *Andante*  
My -

*Andante*

138

S-W. *Andante*  
My -



S-W

*sea gulls now a loco*

S-W

(137) *Rall.*

*Allegretto in note*

S-W

*The Seal-Sister, presently in the sea as anxiously  
to keep the tide.*

S-S

*Allegro*

*Allegro*

*The Lotosmayer*

Handwritten musical score for a piece titled "The Lotosmayer". It features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked "Allegro". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

*Mio Capriccioso.*

Handwritten musical score for a piece titled "Mio Capriccioso". It features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked "Mio Capriccioso". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

*Pro. Allegro a tempo*

Handwritten musical score for a piece titled "Pro. Allegro a tempo". It features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked "Pro. Allegro a tempo". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

*The Lotosmayer*

Handwritten musical score for a piece titled "The Lotosmayer". It features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked "Allegro". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.



*(to be substituted)*

*But once a*

Ped \* Ped

*145*

Ped \* Ped

*meno moto* *e* *meno allegro*

Ped

Ped

Sister to mother

(148)

The real sister

Handwritten musical notation for the first system, featuring a vocal line (Soprano) and piano accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

Proxymity

Handwritten musical notation for the second system, continuing the vocal and piano parts. The notation is dense with musical symbols and includes some annotations like "C.A." and "O.".

The real sister

(144)

Handwritten musical notation for the third system, featuring a vocal line (Soprano) and piano accompaniment. The notation includes various musical symbols and some annotations.

*... playfully tosses the robe to the real sister, who ...*  
Con moto      Robe      animando

Handwritten musical notation for the fourth system, featuring a vocal line (Soprano) and piano accompaniment. The notation includes various musical symbols and some annotations.



94

*... ice is ... tancy*

*Allegretto pioposo*

*... the sea ... in a distance.*

*The Seal-Winter (without ...)*

*... in the sound ...*

70

Handwritten musical notation on a single staff. The lyrics "Hi-o dan das, od-ar da" are written below the notes. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a single staff. A red circle with the number "147" is visible above the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a single staff. The tempo marking "Sostenuto molto" is written above the staff. A red circle with the number "148" is visible above the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a single staff. The tempo marking "Pia Tranquillo" is written above the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a single staff. The tempo marking "Sostenuto molto" is written above the staff. The notation includes various musical symbols such as notes, rests, and bar lines.



95

and the clerman remain for a while transfixed and gazing -

149

sea-ward. They slowly turn to face each other, and meet in the

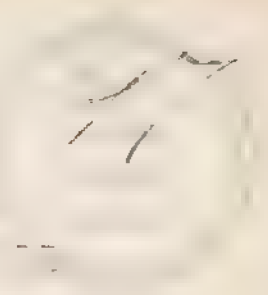
the clerman, realising the sacrifice made by the

150

Sea-ward. (to turn at with passionate emotion.)

the clerman put to a passionate

154



Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and bar lines. A circled number '153' is visible in the second measure of the second staff. The text 'solus es veni' is written in the second measure of the second staff.

Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and bar lines. A circled number '153' is visible in the second measure of the second staff.

Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and bar lines. A circled number '153' is visible in the second measure of the second staff.

Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and bar lines. A circled number '153' is visible in the second measure of the second staff.



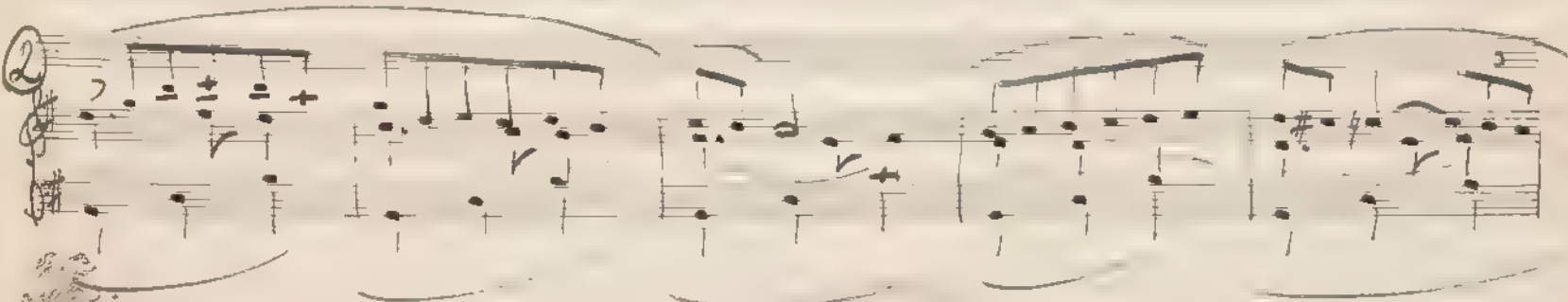
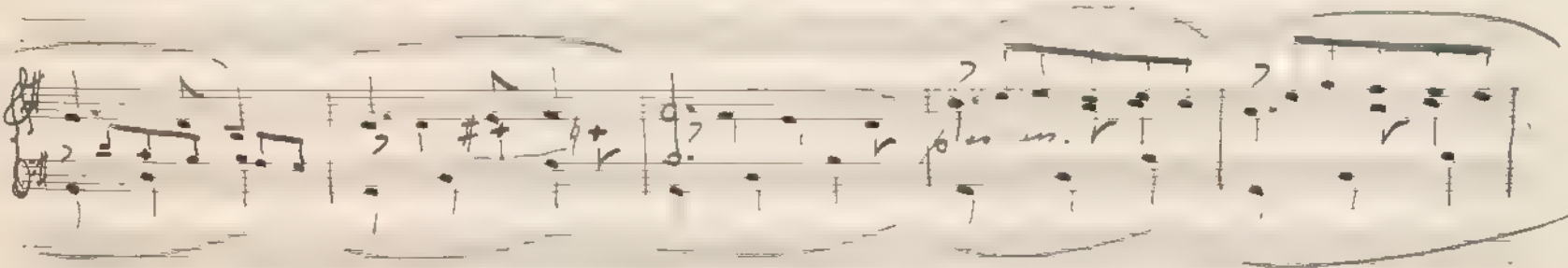
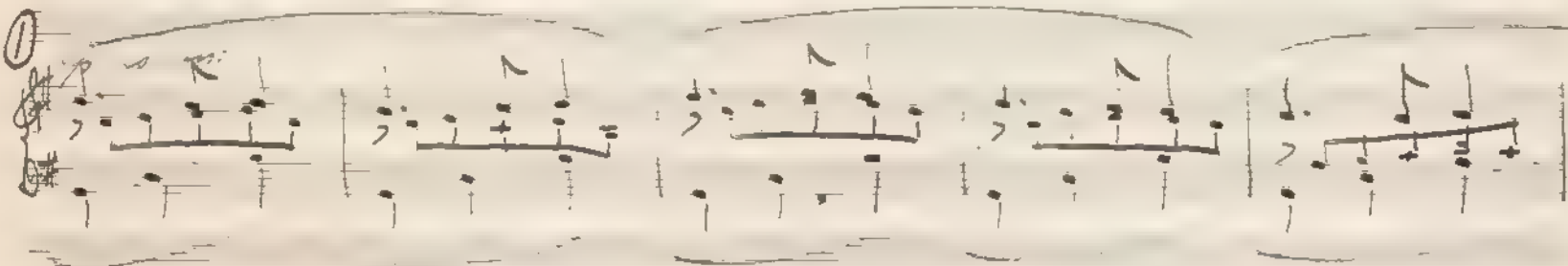
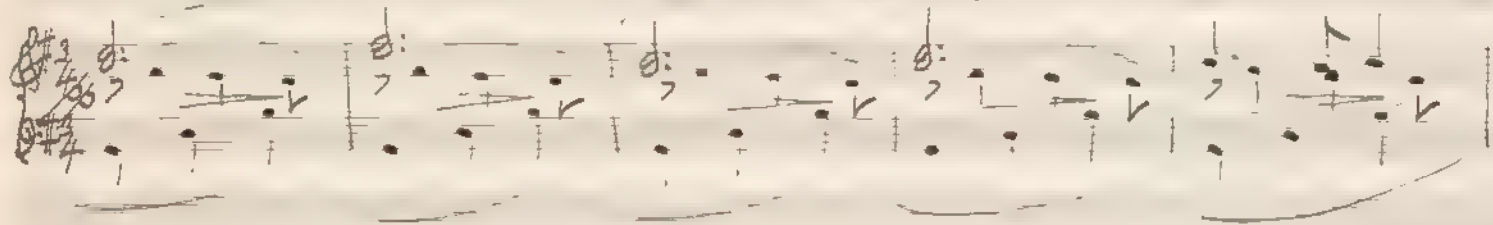
*Poco largamente*

*ad lib. to the end.*

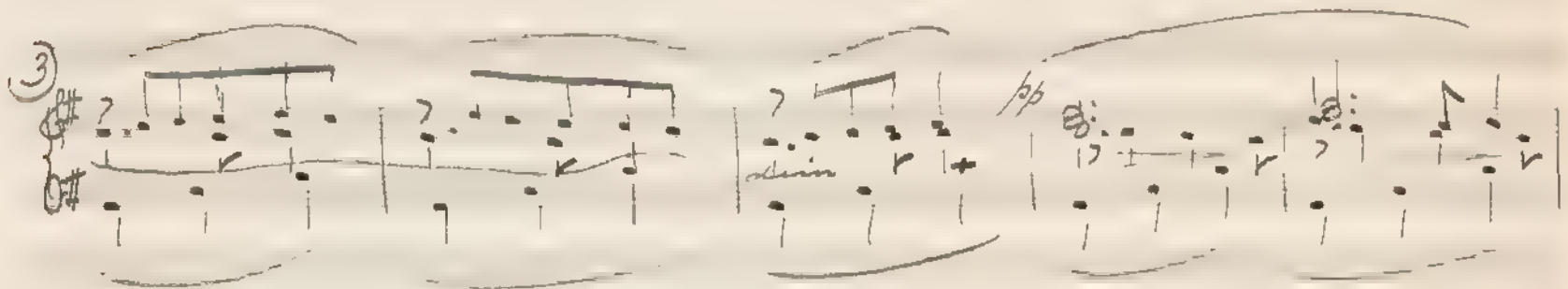
# Interlude

in whiskey melody  
(Third Airgeach)

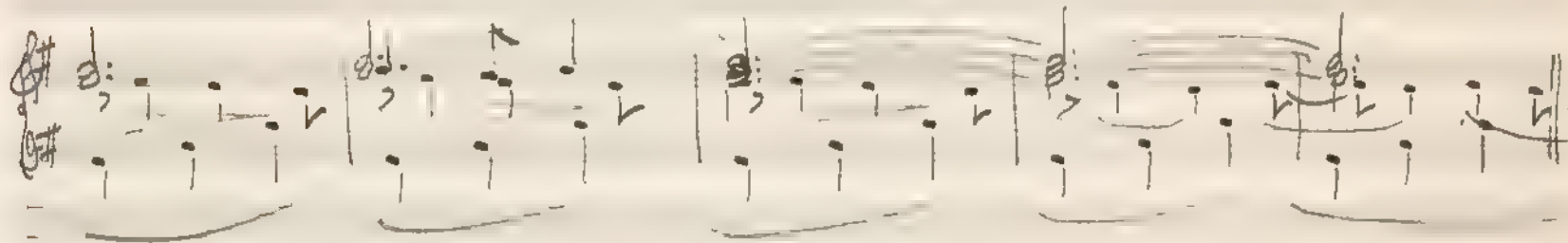
into Interlude on note



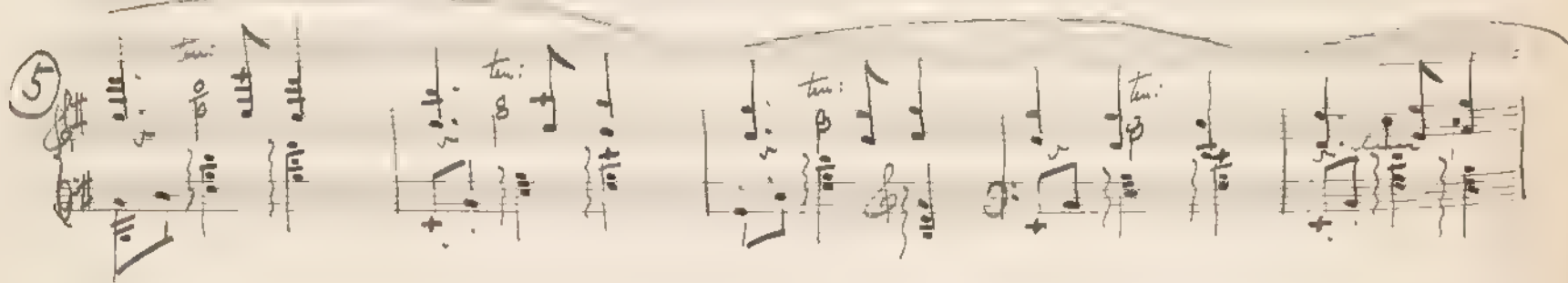
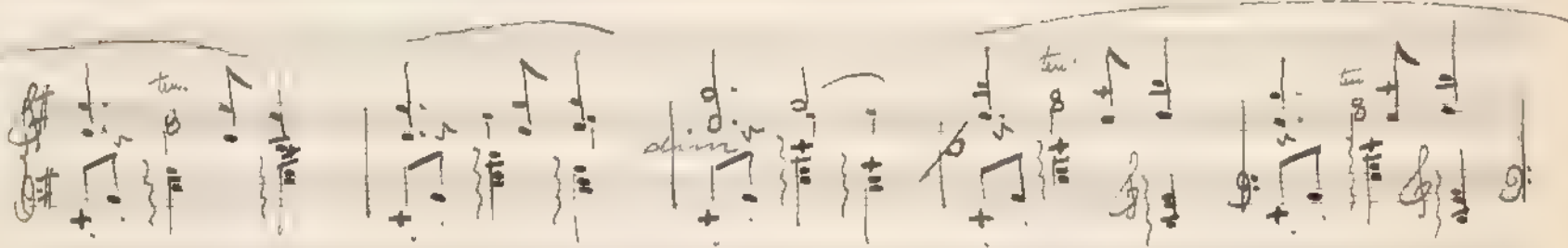
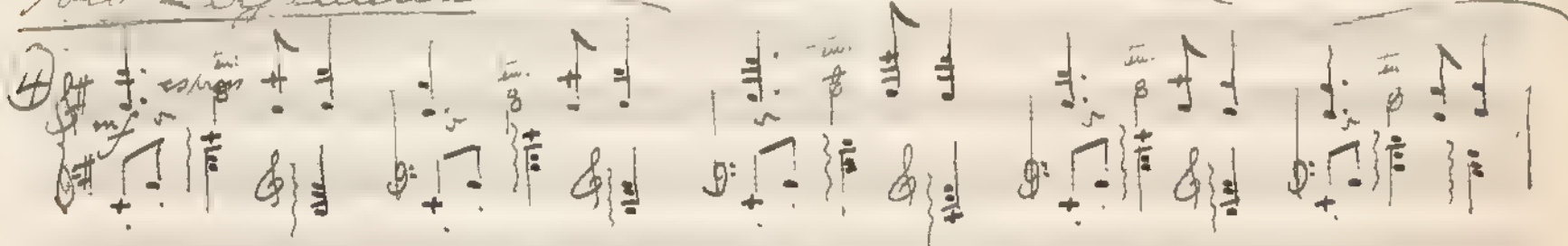




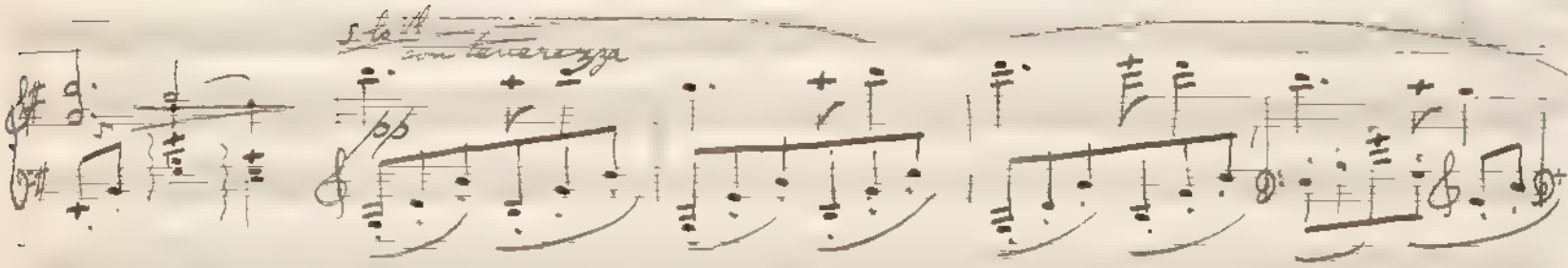
*ritard.*



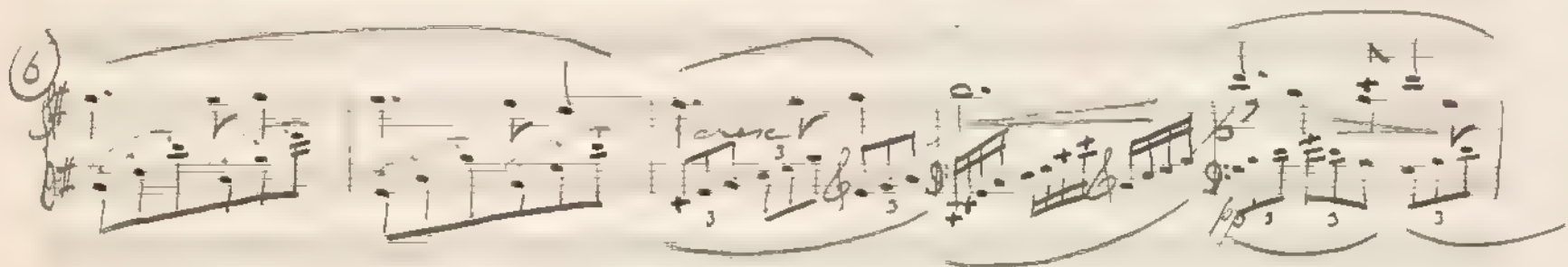
*Foro argamente*



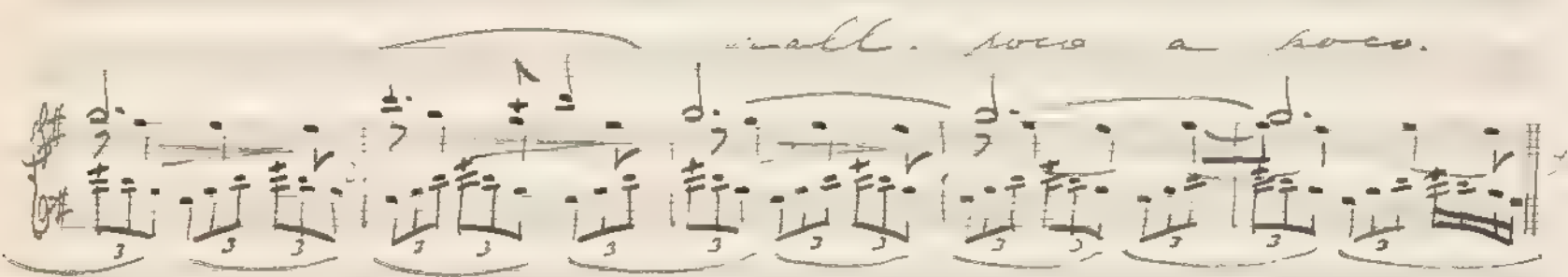
*sta. # con tenerezza*



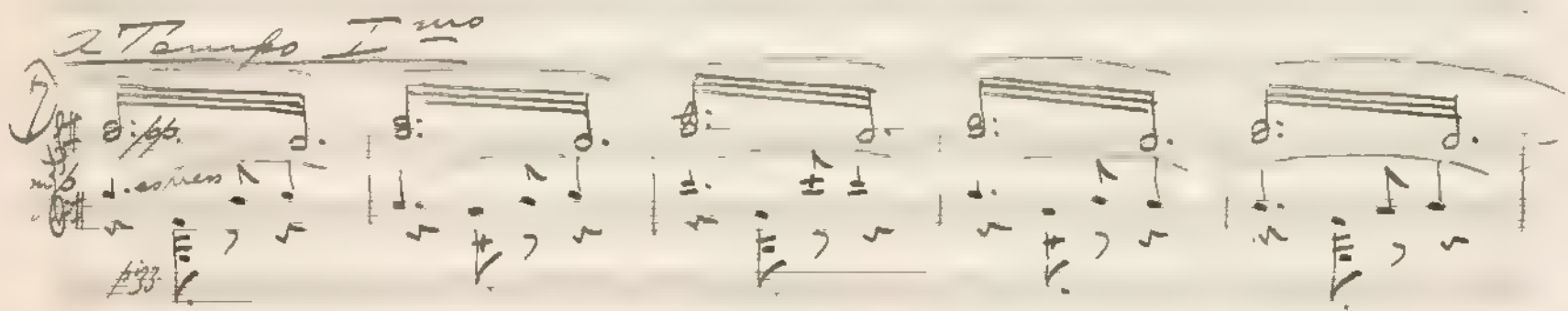
(6)



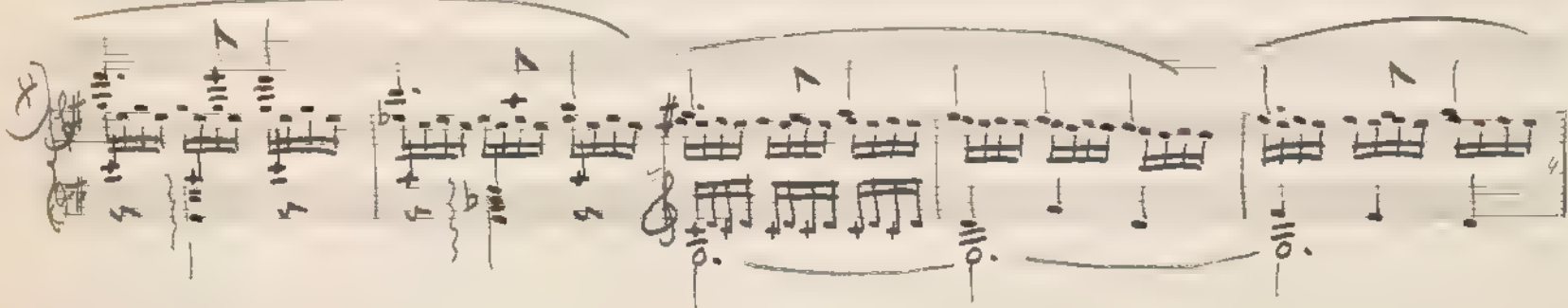
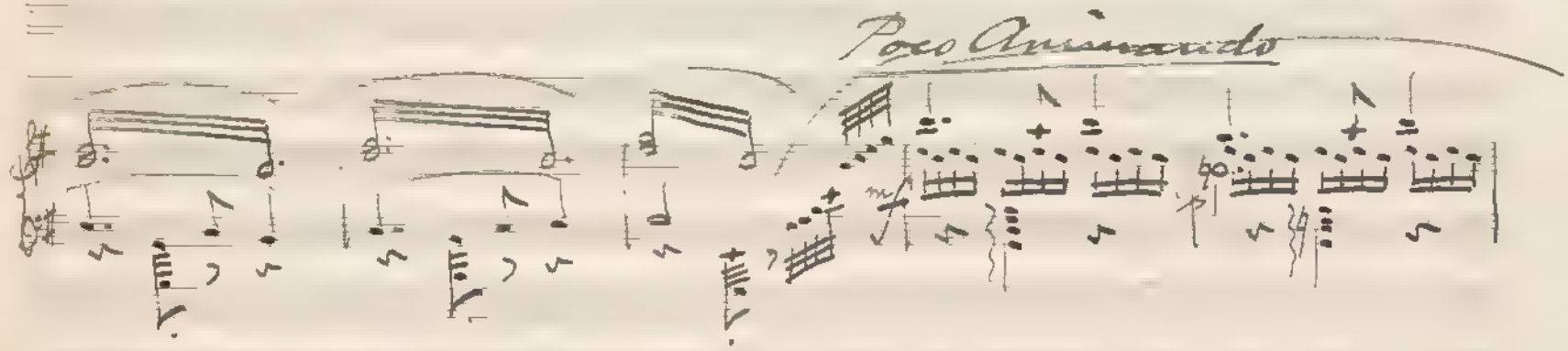
*all. poco a poco.*



*2 Tempo I mo*



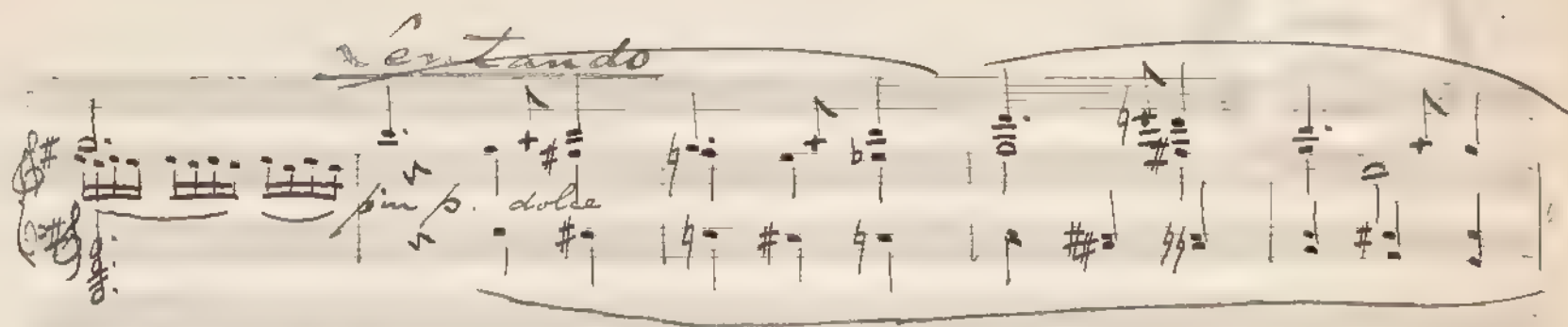
*Poco Animando*



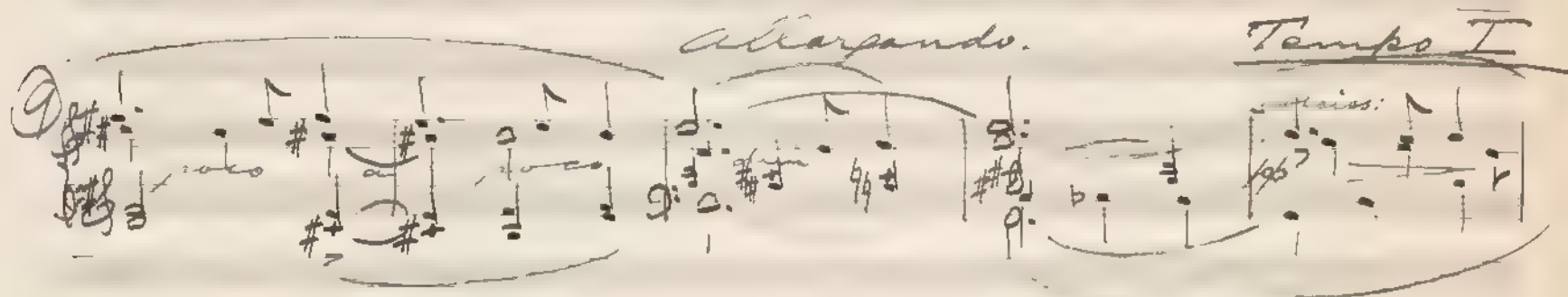


102.

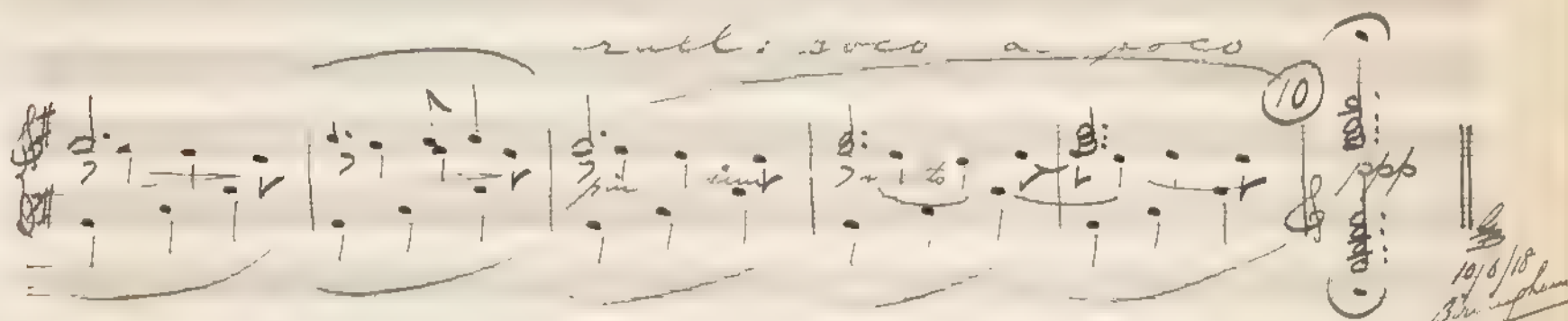
*rientando*



*allargando.* *Tempo I*



*rull. poco a poco*



10/8/18  
Br. inf. hem

# Act II



Scene: Outside the Islesman's dwelling. A peat fire on the floor within can be seen through the open door. Without are stools, stones, and a peat-stack to one side, with sea and sky beyond. At late afternoon in summer. Seven years later. (The Caillach is seated by the door. The two Fishers are heard approaching and singing without. They enter, carrying oars and rowlocks for the boat, which they are to bring round the headland at <sup>the</sup> turn of tide to carry the Caillach to their own island.)

Allegro energico (Murmurs rises.)

1<sup>st</sup> F. D#2 First Fisher  
2<sup>nd</sup> F. D#2 Second Fisher

Trout! Ho  
Ho Yeek-sat! Ho

1<sup>st</sup> F. D#2 without) + = + = + = + =  
2<sup>nd</sup> F. D#2 To the yes and the rips o' ker-m-t' Ho Yeek-sat!  
Ho Yeek-sat!

1. Gaelic & Irish (pronounced Yeek-sat) is the name of a seal. 2. Gaelic 'reannad' means 'renewed'.



Handwritten musical score for a song. The title "The Girl Who Was Too Good for Him" is written at the top. The score is for a piano and voice. The piano part is in the bottom staff, and the voice part is in the top staff. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are written below the voice staff.

**Lyrics:**  
 in sees a team in the  
 day-gal flew the qu-lap-ing year

**Handwritten Annotations:**  
 1st F#  
 2nd F#  
 f  
 Ho

(Enter the two Fishers.)

1<sup>st</sup> F. # To the eyes is wine o' Yer-mat!

2<sup>d</sup> F. # Yer-mat! no Yer-sat!

A handwritten musical score on aged paper. It features three staves. The top staff has a treble clef and a key signature of one sharp (F#). Above it, the instruction "(Enter the two Fishers.)" is written in cursive. The first staff contains the melody for the "1<sup>st</sup> F." part, with lyrics "To the eyes is wine o' Yer-mat!". The second staff contains the melody for the "2<sup>d</sup> F." part, with lyrics "Yer-mat! no Yer-sat!". The bottom staff appears to be a piano accompaniment, starting with a bass clef and a key signature of one sharp. There are various musical notations including notes, rests, and dynamic markings like "f". The handwriting is fluid and characteristic of early 20th-century manuscript notation.[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first two staves are for the vocal parts, labeled "1<sup>st</sup> F." and "2<sup>d</sup> F." in the left margin. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics "The Rose Tree" are written below the first staff. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The accompaniment is written on the bottom two staves, featuring a bass line and a treble line with chords and single notes. The handwriting is in ink on aged, slightly yellowed paper.

3 jaw. Re its nose under the end of the jawbone.

1st F# 2nd F#

to Yuck-ti! Ho Yuck-sat!

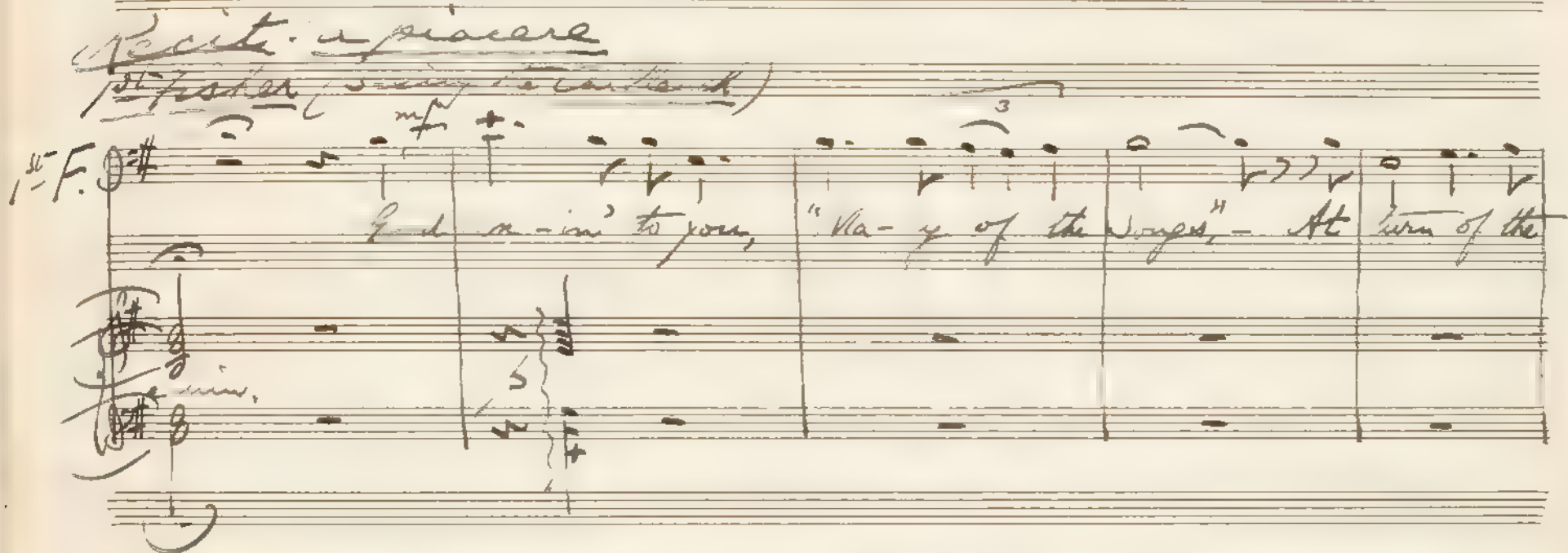
*3*



*Recite a piacere*  
*1st Fisher (singing to himself)*

1st F#

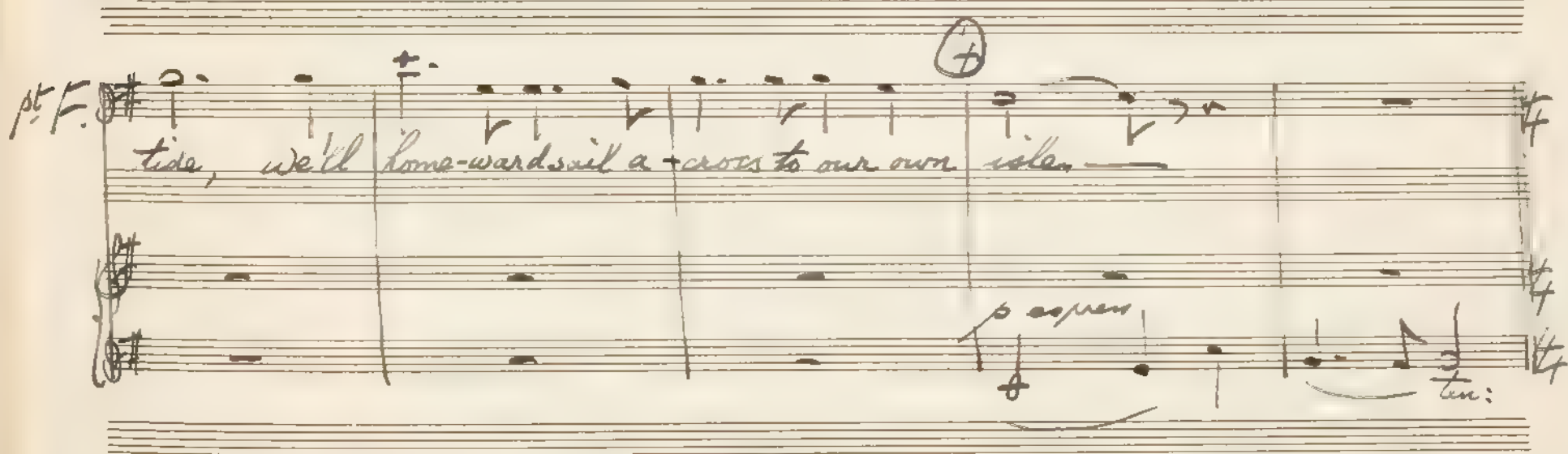
God-m-in' to you, "Wa-y of the songs" - At turn of the



1st F#

tide, we'll home-wardsail a-cross to our own isles

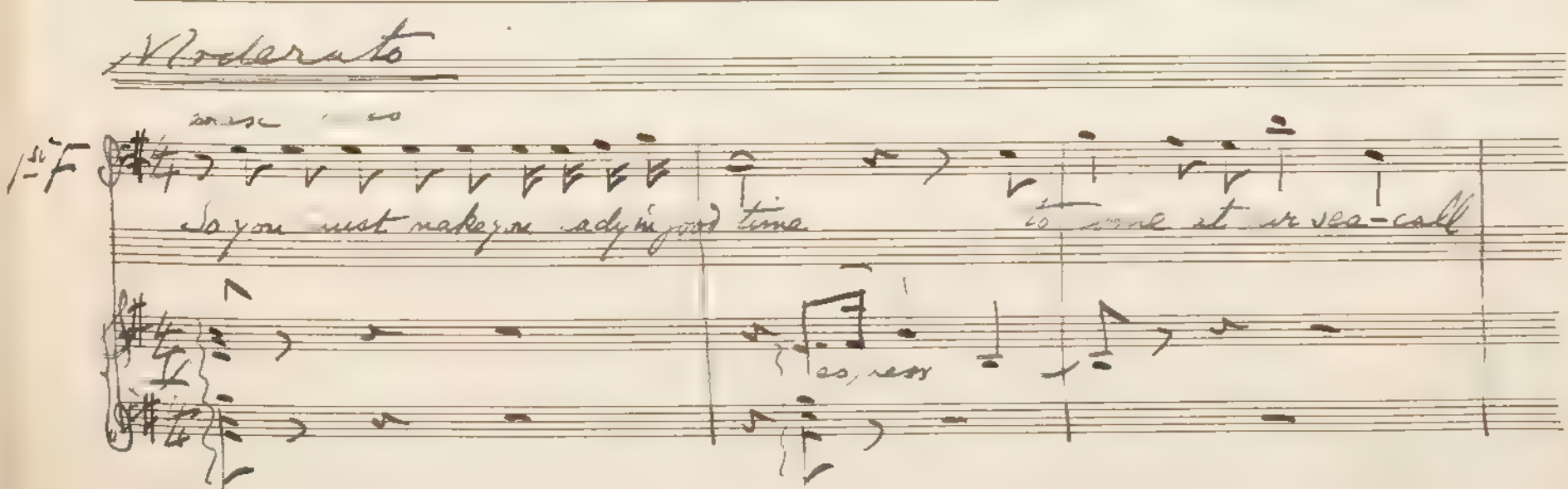
*to open*



*Moderato*

1st F#

So you must make you ady in good time to come at or sea-call





entando

1<sup>st</sup> F# 2<sup>nd</sup> F#

is me 1<sup>st</sup> head-land. 2<sup>nd</sup> finger

3. Re-ai back Lento

May, she is gone to the hill to

strange pro-wife it come?

C. F# 1<sup>st</sup> F#

eth to cat-the house for the milk-up. 1<sup>st</sup> finger

6. C. F# 1<sup>st</sup> F#

And the dream-ing house-man? re strikes the



*Andantino Cantabile*

(2 parts)

2<sup>nd</sup> Fister

eat with their wild. — are now the

*p cresc.*

*p sosten.*

*on a new*

2<sup>nd</sup> F. *on a new*

sight of you, \* "Mary of the songs," — The good morrow is

2<sup>nd</sup> F. *on a new*

in you, sure, for mill-way or for sea, — stand up over thro' the isles,

*Piacere*

*The Linnich*

2<sup>nd</sup> F. *on a new*

seeking and making the songs. — By your leave, — it is my share o' the

\* Mary MacLeod was the last of the singers and musicians of the Hebrides. She became a pilgrim of song when far beyond middle age, going on foot, on clachan to clachan, or by boat from isle to isle. She lived nine years and ten. M.K.F.



d.

*Piu allegro*

C. *1<sup>st</sup> F.* *1<sup>st</sup> Fisher*

*one note it left that time we*

*1<sup>st</sup> F.* *heard at See-lah's wed-ding. Wa-ry Mac-cod must hear it, A*

*rall.*

*9* *1<sup>st</sup> F.* *sure # worst it is to sit here is we-ry.*

*Animato con brio*

*2<sup>nd</sup> F.* *2<sup>nd</sup> Fisher f.*

*Ho-o re-m-dal,*

*#, we set, need worst, saving a time.*

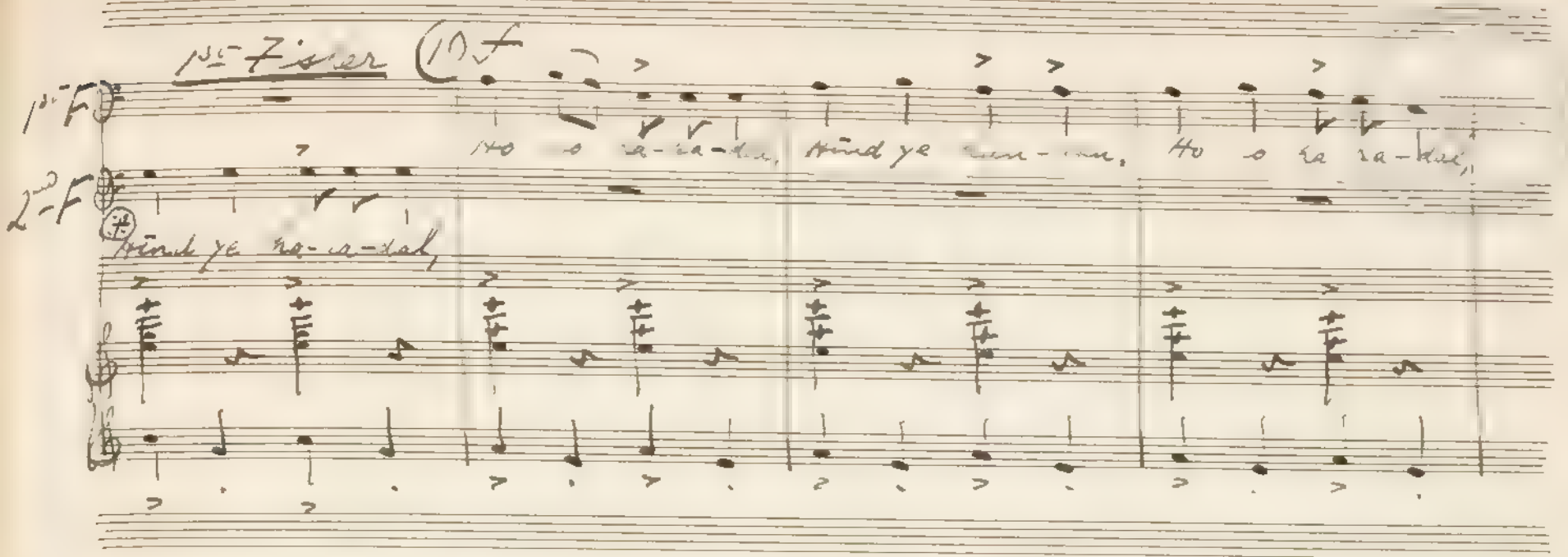
1st Fiser (1st)

1st Fiser (1st)

Ho o ra-ra-dal, Hind ye run-ran, Ho o ra-ra-dal,

2nd Fiser

Hind ye ra-ra-dal,

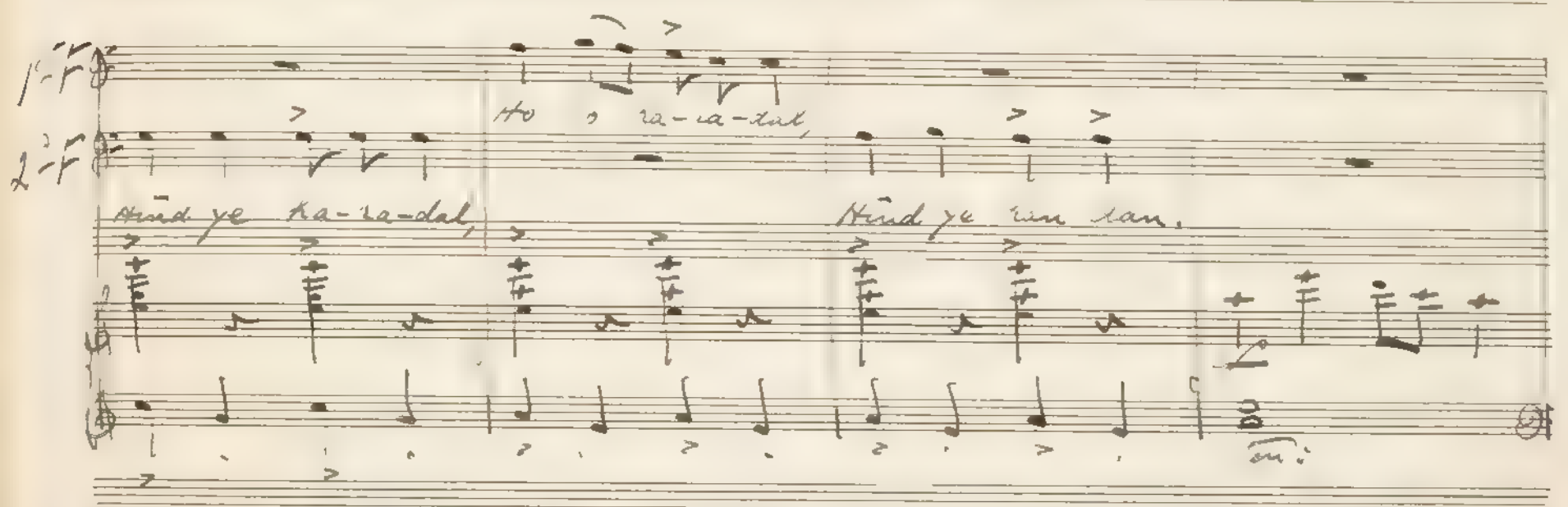


1st Fiser

Ho o ra-ra-dal,

2nd Fiser

Hind ye ra-ra-dal, Hind ye run-ran.

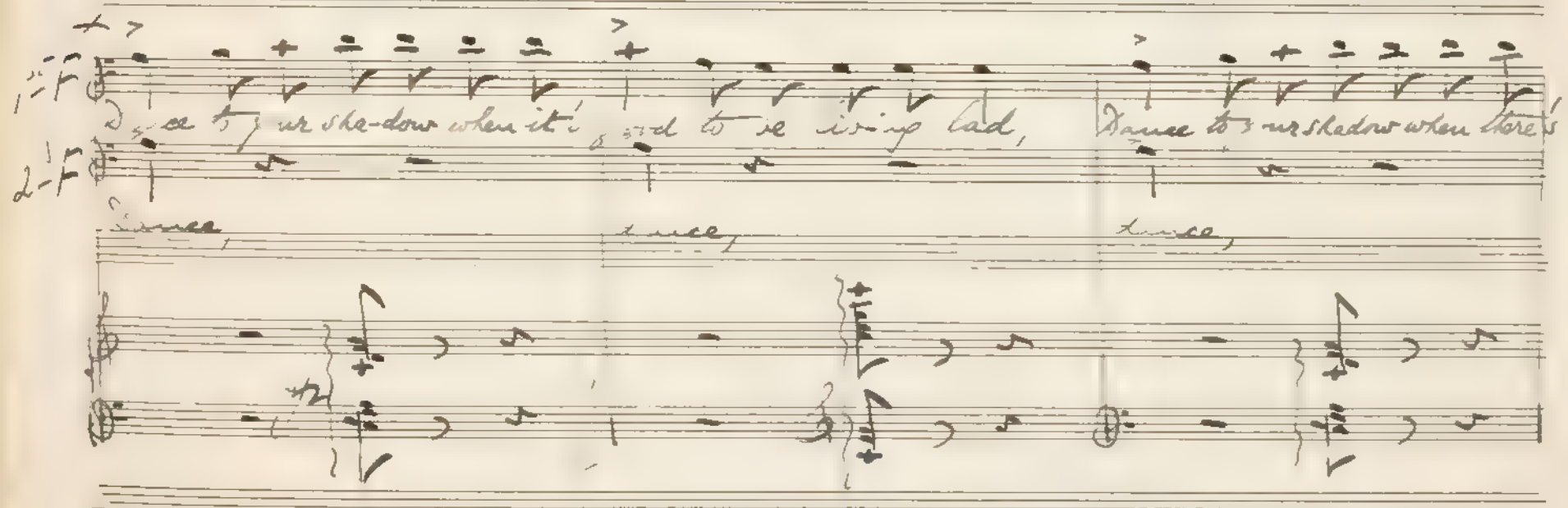


1st Fiser

Dance to your shadow when it's cold to be living lad, Dance to your shadow when there's

2nd Fiser

Dance, Dance, Dance,

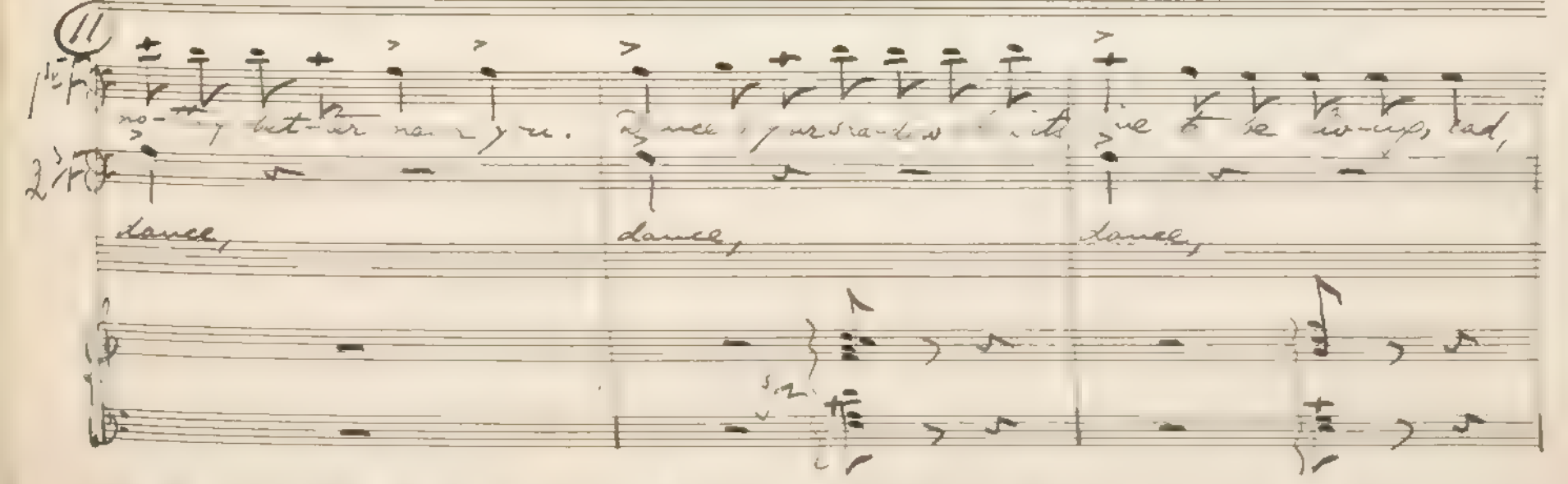


1st Fiser

no, but we're here you. Dance, your shadow in it, we to be living lad,

2nd Fiser

Dance, Dance, Dance,



\* "Dance" is a song in the "Dance" that is in the "Dance".



c.

1<sup>st</sup> F. *ma, sha-law na koo o-thip t-ter ar you.*  
2<sup>nd</sup> F. *ma, sha-law na koo o-thip t-ter ar you.*

1<sup>st</sup> F. *hind ye na-a-dal, hind ye na-a-dal.*  
2<sup>nd</sup> F. *hind ye na-a-dal, hind ye na-a-dal.*

12  
1<sup>st</sup> F. *hind ye na-a-dal, hind ye na-a-dal.*  
2<sup>nd</sup> F. *hind ye na-a-dal, hind ye na-a-dal.*

1<sup>st</sup> F. *ma, sha-law na koo o-thip t-ter ar you, end,*  
2<sup>nd</sup> F. *ma, sha-law na koo o-thip t-ter ar you, end,*

Handwritten musical score for "Dance" by J. S. Zerk. The score is written on five staves. The first staff is for the vocal melody, with lyrics "Dance, and dance on in the no-thing set-ter near you, Dance, our shadow on the". The second staff is for the piano accompaniment, with the word "dance," written below it. The third staff is for the piano accompaniment, with the word "dance," written below it. The fourth and fifth staves are for the piano accompaniment, with the word "dance," written below them. The score is written in a simple, handwritten style with a key signature of one sharp (F#) and a common time signature (C).

[illegible]

Handwritten musical score for "Hindye" in F major, 2/4 time. The score includes vocal parts (1st and 2nd voices) and piano accompaniment. The lyrics are "Hindye la-ra-dal, Ho so la-ra-dal, Hindye kam dan."

[illegible]



f.

1<sup>st</sup> F. *f* *since your low t-tine*  
2<sup>nd</sup> F. *Dance*

1<sup>st</sup> F. *fat* *ce try or sha-dow when there's* *no thing t-ter near you,*  
2<sup>nd</sup> F. *same,* *same,* *same,*

1<sup>st</sup> F. *you* *and won't* *fine to e living, lad,* *since* *or shadow, see*  
2<sup>nd</sup> F. *same,* *same,* *same,*

(15)

1<sup>st</sup> F. *no t-ter near you.* *Ho* *a-a-d-d-l, fine ye re-a-d-l,* *no o re-re-l,*  
2<sup>nd</sup> F. *same.* *same.* *same.* *same.* *same.*

1<sup>st</sup> F. *un-yun du,* *und ye a-ra-del,* *ig-a-del,*  
2<sup>nd</sup> F. *no a-ra-del* *no a-ra-del,*

16 *Quasi in a*  
*the Lullaby*

1<sup>st</sup> F. *und ye a-ra-del,*  
2<sup>nd</sup> F. *un-yun du,*

*finishing the song you are?* *if only you were just be-*

17  
*giving,* *As a word as I might take my self* *But*

\* *Gaelic* *gle mhath* = very good.



G.

C.  $\text{C.} \begin{array}{c} \text{1st} \\ \text{2nd} \end{array}$

Let me ~~the~~ ~~and~~ ~~verse~~ a ~~rain~~ ~~add~~, that may get it true.

*min*

Pu Miniato

C.  $\text{C.} \begin{array}{c} \text{1st} \\ \text{2nd} \end{array}$

*1st Fisher*  
*2nd Fisher*

I see to your shadow how its hard to be living sad,  
I see, dance,

(18)  $\text{C.} \begin{array}{c} \text{1st} \\ \text{2nd} \end{array}$

I see to your shadow how its hard to be living sad,  
I see, dance,

$\text{C.} \begin{array}{c} \text{1st} \\ \text{2nd} \end{array}$

I see to your shadow how its hard to be living sad,  
I see, dance,

1<sup>st</sup> F# D  
2<sup>nd</sup> F# D

no so ha-ra-dah, Hind ye sa-ra-dah, Hind ye sa-ra-dah.

(19)

1<sup>st</sup> F# D  
2<sup>nd</sup> F# D

no so ha-ra-dah, Hind ye sa-ra-dah, Hind ye sa-ra-dah, Hind ye sa-ra-dah.

Hind ye sa-ra-dah, Hind ye sa-ra-dah, Hind ye sa-ra-dah, Hind ye sa-ra-dah.

Pro Libramente

C. #

The Cailench

And no so you

no so you

no so you

Piu moto

(20)

C. #

no, say- self want so in-to it-in' to give you a pi-ver's post,



R.

C. *I heard in Syria* *It might put*

C. *key- was on a* *ing,* *so to voice (21) the humor)* *al- tho' by St Michael,* *I* *know not what it*

*accel: molto*

C. *and.* *she rises and leans on her stick.)*

C.

Con fuoco.

(22)

Handwritten musical notation for system 22. The system consists of a vocal line and two piano accompaniment staves. The vocal line features a melody with various note values and rests, with lyrics written below it. The piano accompaniment includes chords and single notes.

lyrics: ... yo-o, he-e-a-oo-o, ... yo-ro he-e-a-

Handwritten musical notation for system 23. The system consists of a vocal line and two piano accompaniment staves. The vocal line continues the melody from the previous system, with lyrics written below it. The piano accompaniment includes chords and single notes.

lyrics: ... yo-ro he-e-a-oo-o, ... yo-ro he-e-a-

Handwritten musical notation for system 24. The system consists of a vocal line and two piano accompaniment staves. The vocal line continues the melody, with lyrics written below it. The piano accompaniment includes chords and single notes.

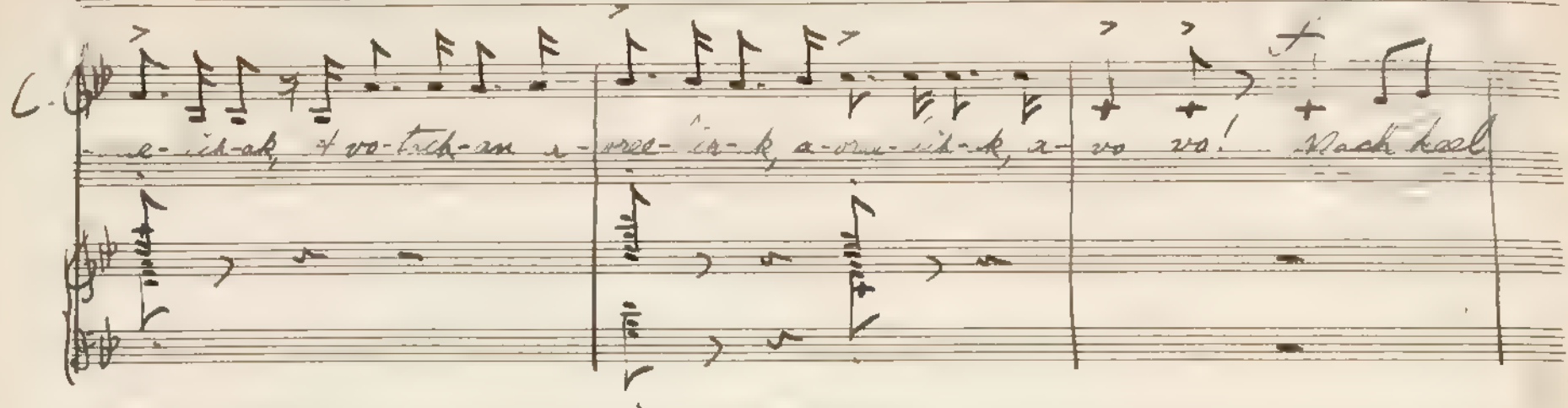
lyrics: ... a-ree-ick, a-ree-ick, a-ree-ick, A-vo-tch-an, a-

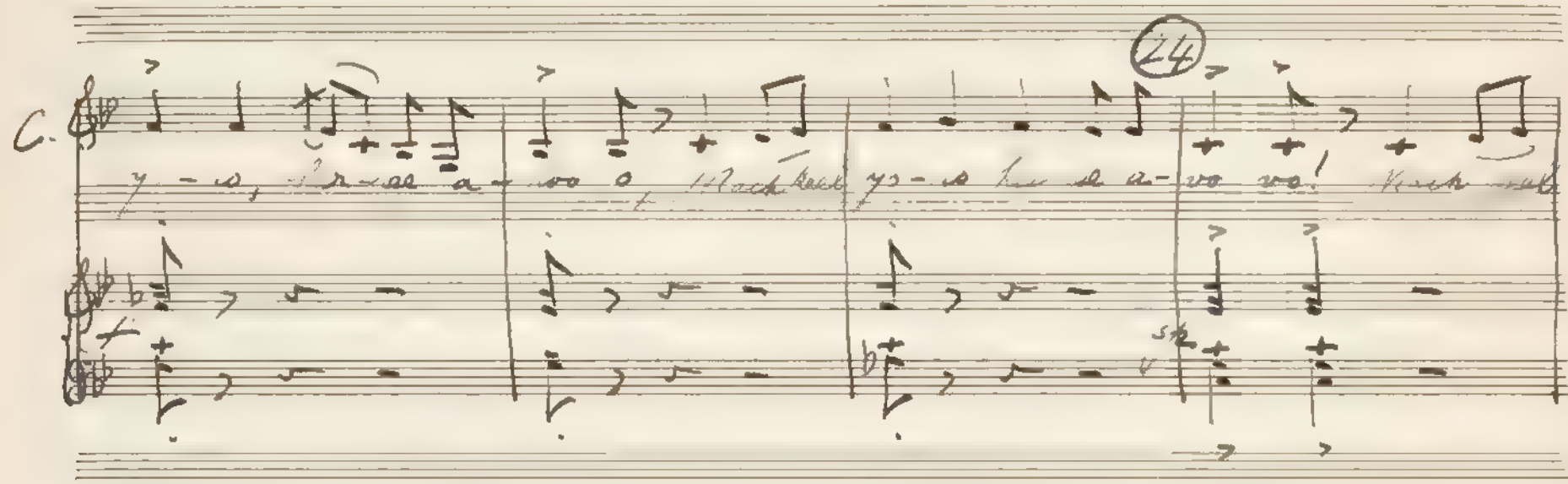
Handwritten musical notation for system 25. The system consists of a vocal line and two piano accompaniment staves. The vocal line continues the melody, with lyrics written below it. The piano accompaniment includes chords and single notes.

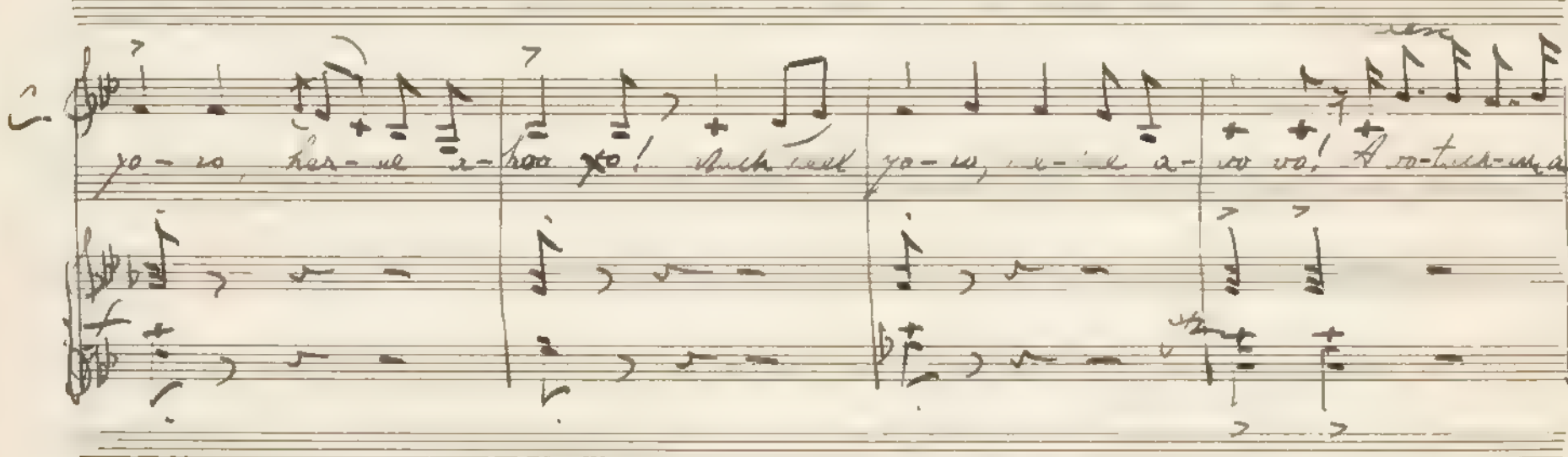
lyrics: ... a-ree-ick, a-ree-ick, a-vo vo! A-vo-tch-an a-ree-ick, a-ree-ick, a-

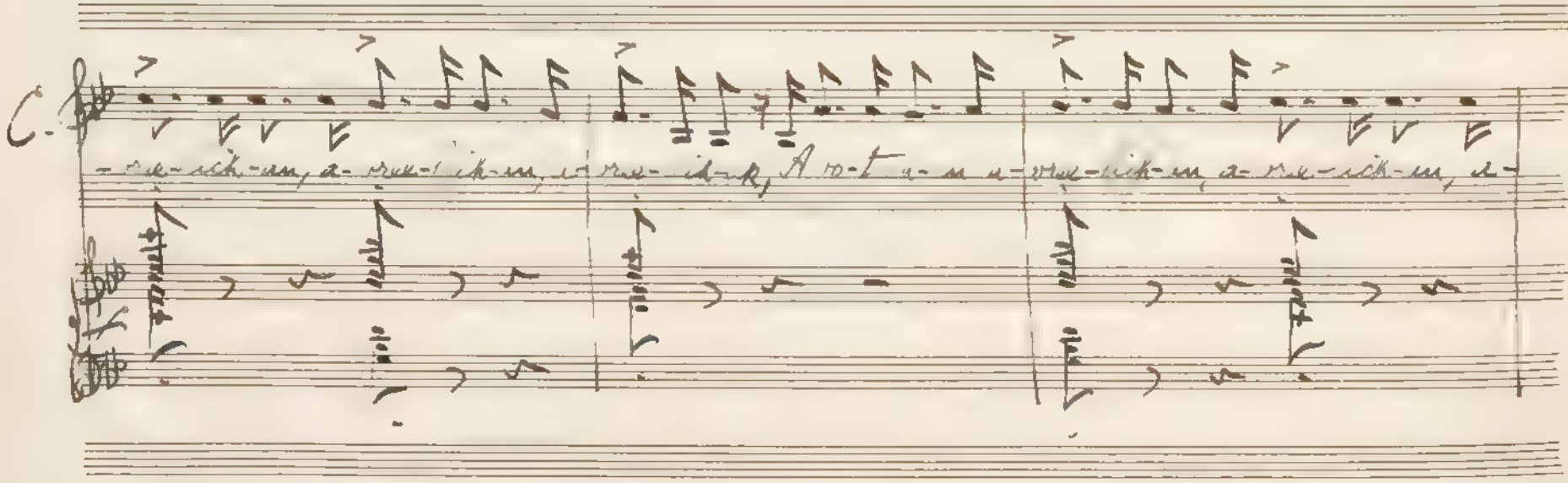


1.

C.   
 e-ich-ak, + vo-tich-an a-ree-ich-k, a-ree-ich-k, a-vo vo! Nach haal

C.   
 y-is, her-ee a-vo o Nach haal y-is her-ee a-vo vo! Nach haal

C.   
 y-is, her-ee a-vo o! Nach haal y-is, her-ee a-vo vo! A-vo-tich-an

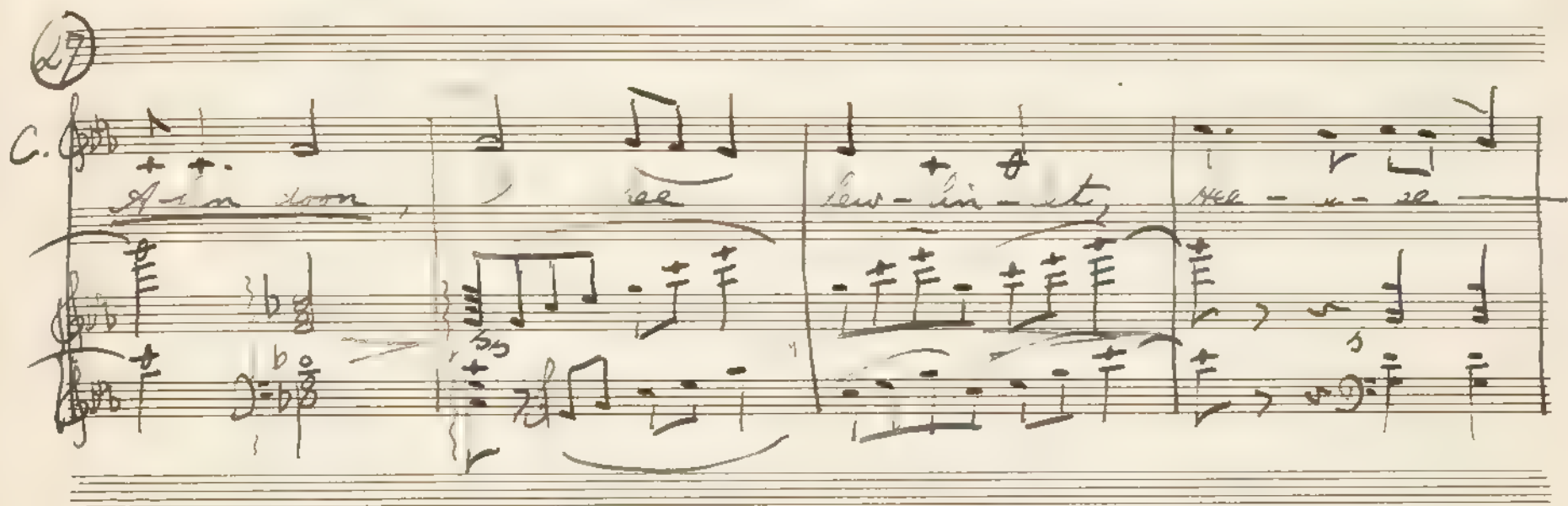
C.   
 a-ree-ich-an, a-ree-ich-an, a-ree-ich-k, A-vo-tich-an a-ree-ich-an, a-ree-ich-an, a-

j.

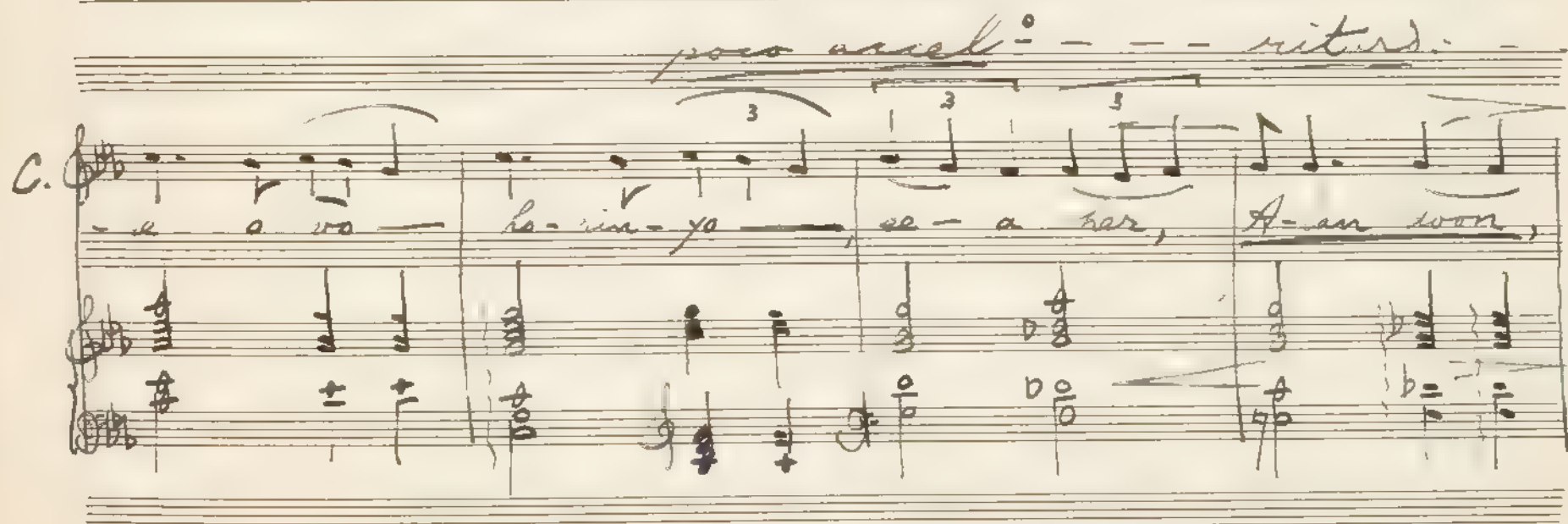
*p. vivace*

C. 

(27)

C. 

*poco andante - - - ritard.*

C. 

*Allegro*

C. 

(1) Brown-eyed Men.

(2) answering to thee.



2

[illegible]

4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 8

(with-)

*Lentamente sostenuto*

# The Crillback

Handwritten musical score for "The Cuckoo". The score is written on three systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment. The third system includes a double bar line, followed by a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The title "The Cuckoo" is written in cursive at the top right of the page.



j

*poco accel:*

Handwritten musical score for the first system. It features a vocal line in C major with lyrics "me - a - ro - in - yo - lu - a - ho - o" and a piano accompaniment with chords and arpeggios.

*ritard: - A tempo*

Handwritten musical score for the second system. The vocal line has lyrics "A - m - a - o - o - n - be - in - it, - a -". The piano accompaniment includes sustained chords and melodic fragments.

*Andante con moto*  
(The Cantor each falls asleep.)

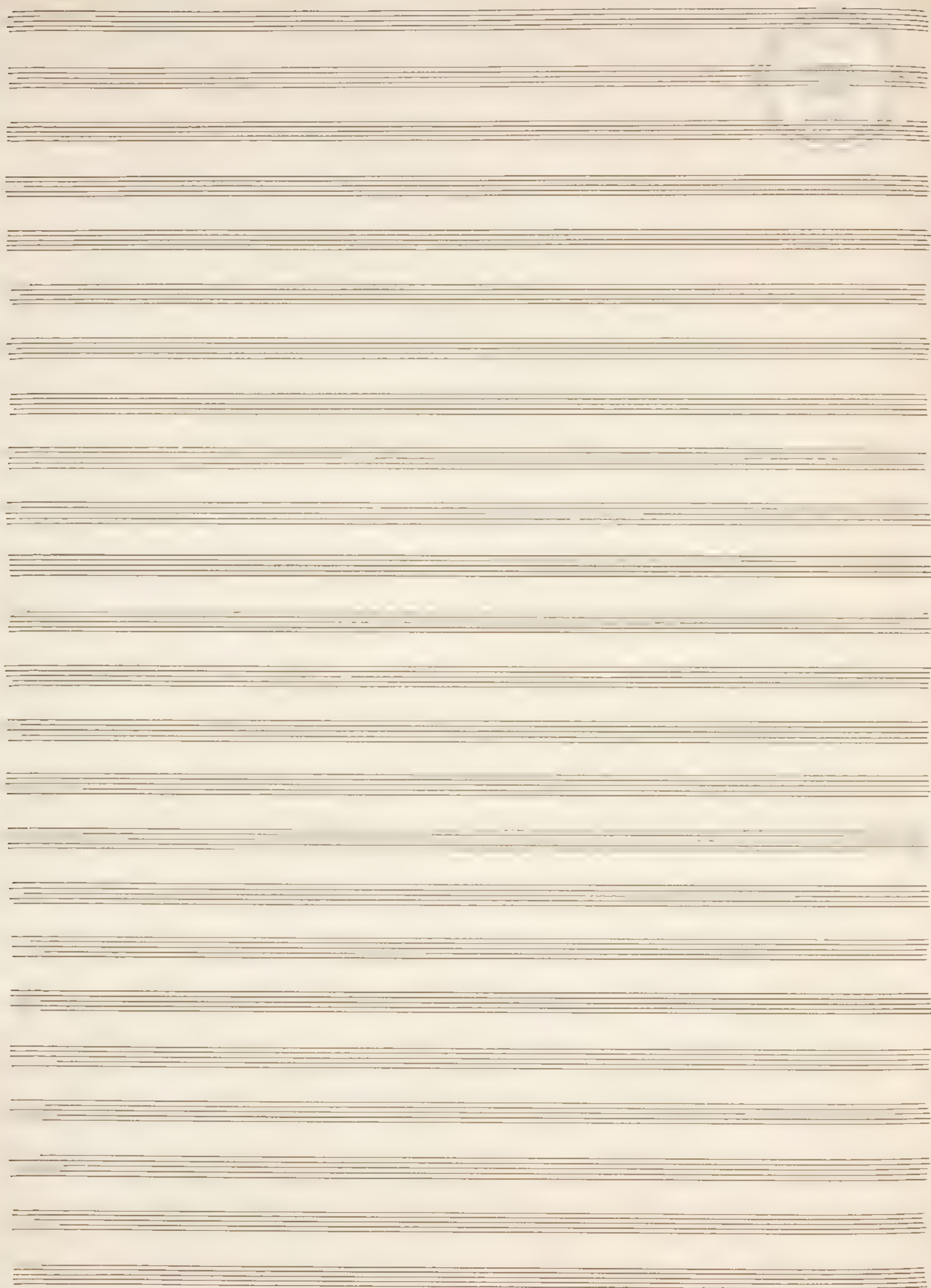
Handwritten musical score for the third system, starting with a circled measure number 29. It includes a vocal line and piano accompaniment with a section marked "cresc." and "p".

Handwritten musical score for the fourth system, featuring a series of chords and arpeggios in both staves.

*Poco Allegretto*

Handwritten musical score for the fifth system, starting with a circled measure number 30. It includes a vocal line with lyrics "solce" and "optum", and piano accompaniment. The system concludes with the instruction "to page 103".



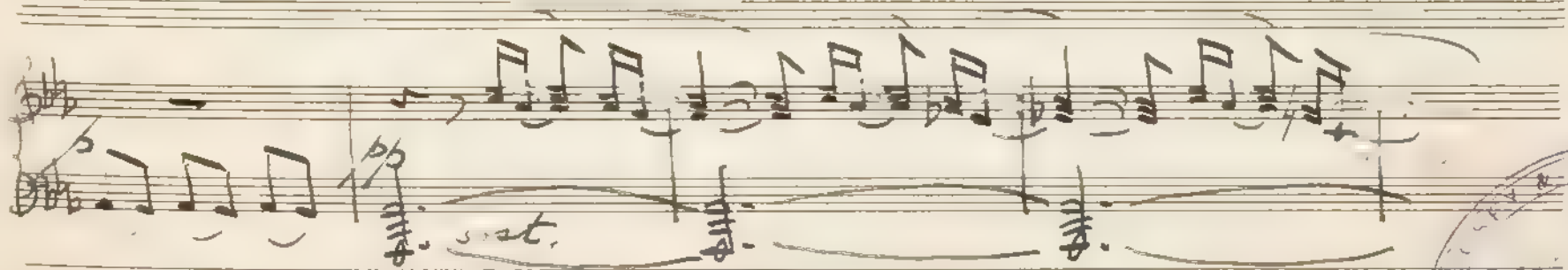
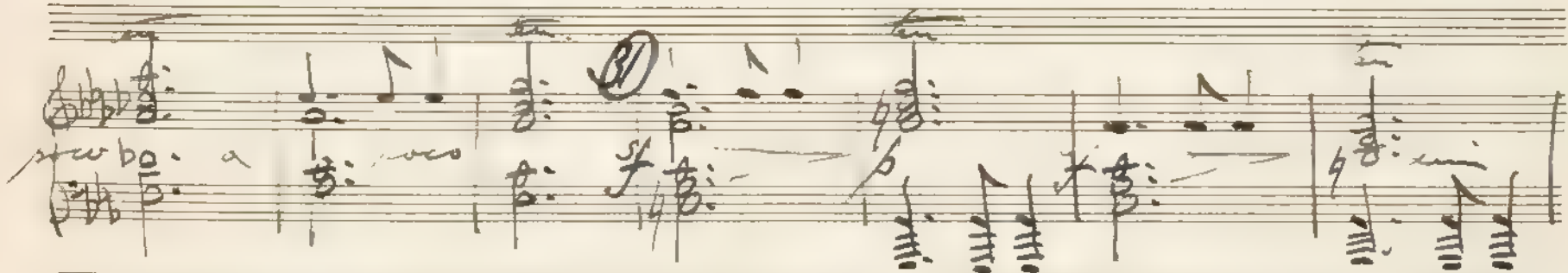


## Act II

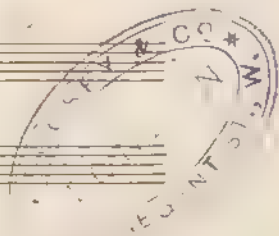
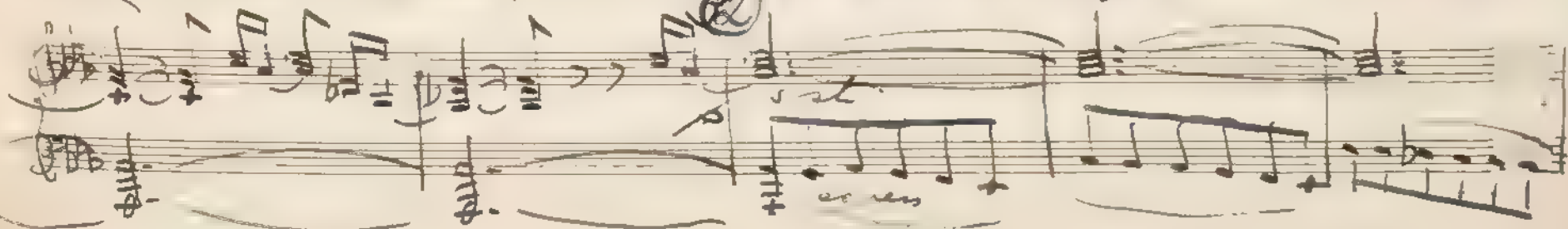
Scene: Exterior of the Salesman's dwelling.

A eat fire on the floor within can be seen through the open door. Inside are stools, ~~and~~ stones, and a seat-stack to one side, with ~~the~~ sea and sky beyond. Late afternoon. Summer. Seven years later.

Andante con moto



*[Handwritten scribble]*





*Allegretto*

*Allegretto*

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

*Allegretto*

Swan-Maidens

1<sup>st</sup> Swan-Maiden (without 3)

2<sup>nd</sup> Swan-Maiden (without 3)

3<sup>rd</sup> Swan-Maiden (without 3)

Swan o' the West, Mate o' my heart,  
Swan o' the West, Mate o' my heart,  
Swan o' the West, Mate o' my heart,

Handwritten musical notation for the second system, including vocal lines and piano accompaniment.

would that with thee

1. ~~Swan-Maiden~~ toward In - ra, In night of stars, ~~Swan-Maiden~~  
2. ~~Swan-Maiden~~ toward In - ra, In night of stars, ~~Swan-Maiden~~  
3. ~~Swan-Maiden~~ toward In - ra, In night of stars, ~~Swan-Maiden~~  
would that with thee

Far night I

Handwritten musical notation for the third system, featuring piano accompaniment.



(Three wild Swans appear  
Pro animando)

1. fly westward fly toward the sea, fly westward fly toward the sea.

2. fly westward fly toward the sea, fly westward fly toward the sea.

3. fly westward fly toward the sea, fly westward fly toward the sea.

*f* *capriccio*

one after the other, and alight on the islet. They are the children of the

5 *Allegretto*

mythical King Lir under enchantment, and are gifted with prophetic vision.

6 *Allegretto*

*Al piacere*

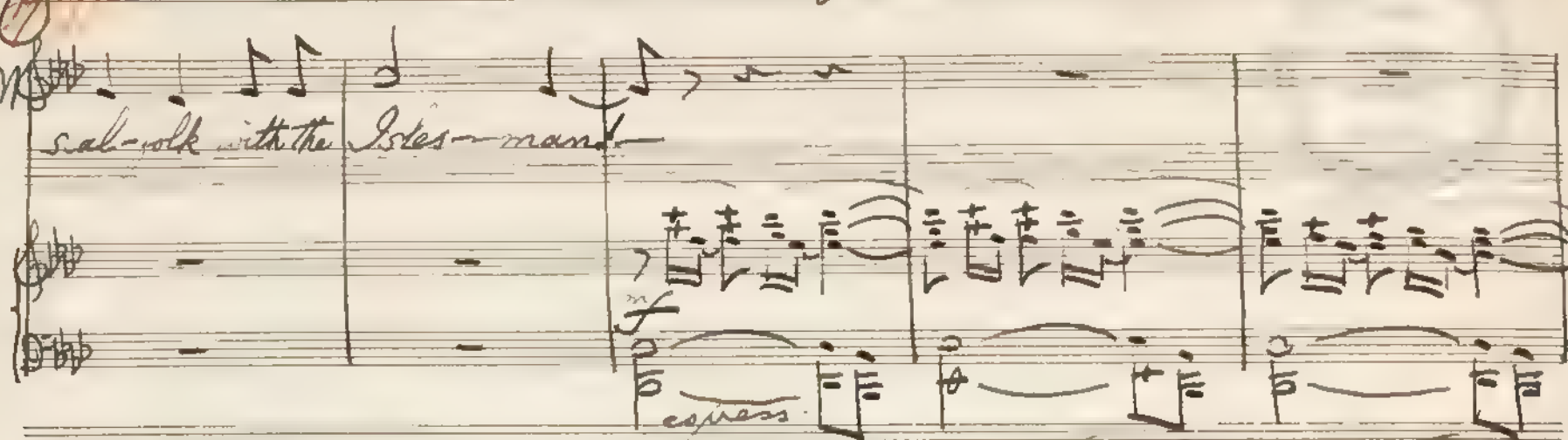
3<sup>rd</sup> Swan/Maiden

7 *Al piacere*

In red an-ger are the

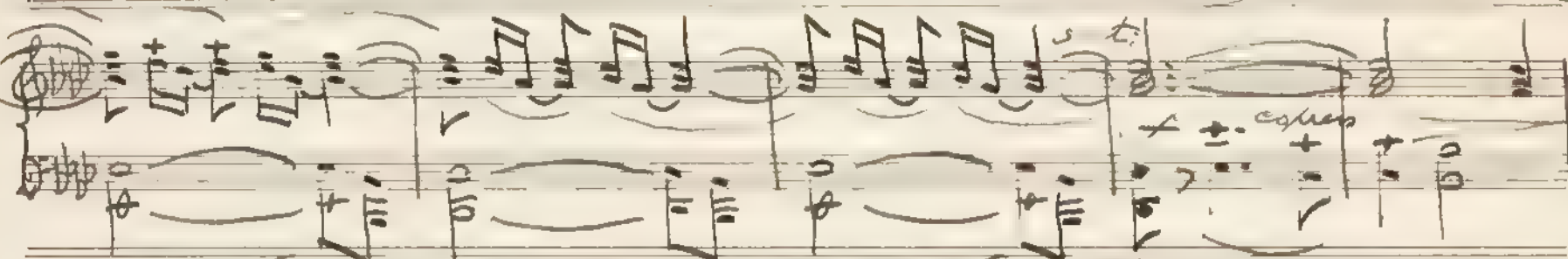


Poco Allegro

3<sup>rd</sup> SM  *sal-ute with the Isles-mant-*

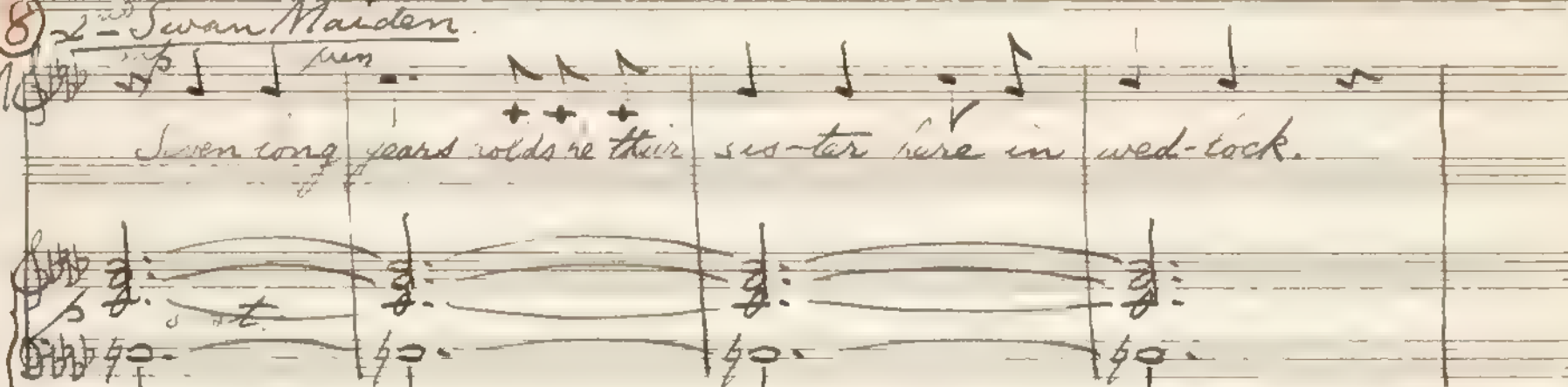
*espress.*

Andante



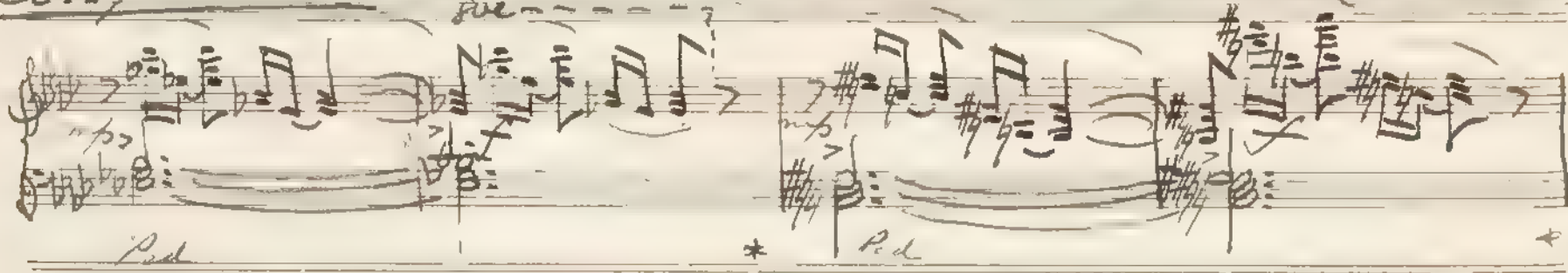
*espress.*

Andante sostenuto *non ad lib.*

8<sup>th</sup> SM  *Swan Maiden*

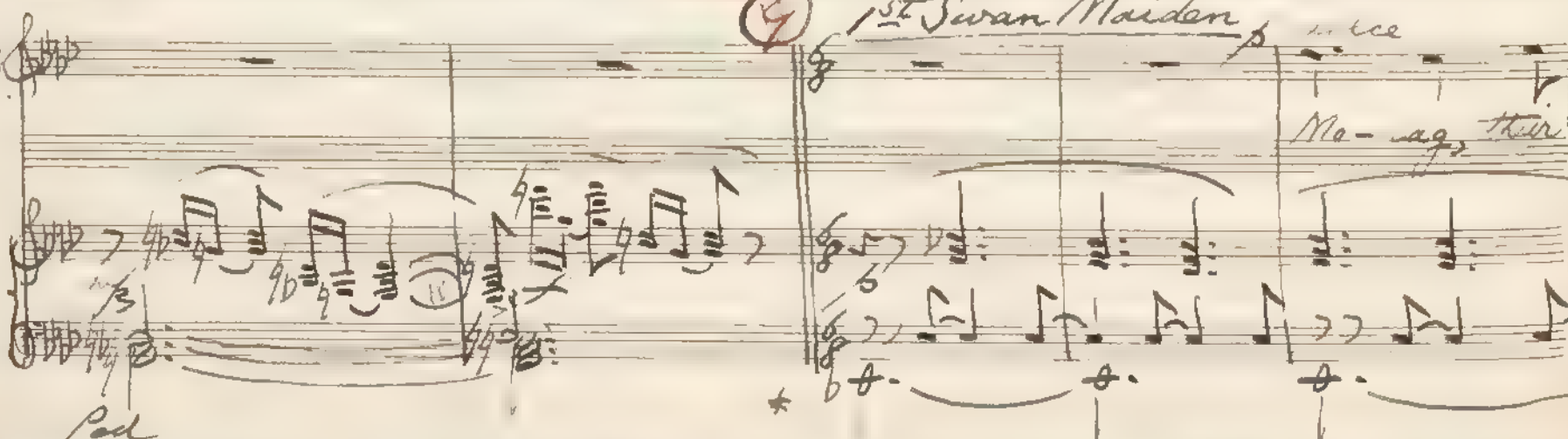
*Seven long years holds re their sis-ter here in wed-lock.*

Con più moto



*Pod* \* *Pod* \*

Poco Lento

1<sup>st</sup> SM  *1<sup>st</sup> Swan Maiden*

*Mo-ag, their*

*Pod* \* *Pod* \*



1<sup>st</sup> SM *And* *is fair to see*

*in piacere*  
3<sup>rd</sup> SM *Swan Maiden* *you are*  
*The court of the young sea-wife torn ever twist*

*And* *and sea*  
3<sup>rd</sup> SM *And* *and sea*

*Con moto*  
11 *And* *and sea*



Cantabile

Swan Maidens

1. Swan-Maiden *may*  
 2. Swan-Maiden  
 3. Swan-Maiden

*Swan o' the west, Note o' my heart,*

(12) *would start with the*

1. *... and the ... stars, ...*  
 2. *... and the ... stars, ...*  
 3. *... and the ... stars, ...*

(12)

Piu Allegro

1. *... best ...*  
 2. *... best ...*  
 3. *... best ...*

*... best ...*

Handwritten musical notation on a grand staff. The right hand features a series of chords and single notes, with a circled measure number 14. The left hand has a simple accompaniment of eighth notes. There are some handwritten markings like '+' and 'P'.

*ostinato molto*

Handwritten musical notation on a grand staff. The right hand has a series of chords, some with accidentals. The left hand has a simple accompaniment of eighth notes.

Handwritten musical notation on a grand staff. The right hand has a series of chords, some with accidentals. The left hand has a simple accompaniment of eighth notes. A circled measure number 15 is visible.

Handwritten musical notation on a grand staff. The right hand has a series of chords, some with accidentals. The left hand has a simple accompaniment of eighth notes. A circled measure number 16 is visible.

*meno allarg.*

*Lento e mesto.*

2<sup>nd</sup> S.M.

2<sup>nd</sup> Swan Maiden m/p

17

Must not the seal-wife

Handwritten musical notation on a grand staff. The right hand has a series of chords, some with accidentals. The left hand has a simple accompaniment of eighth notes. There are some handwritten markings like '+' and 'P'.



110.

1<sup>st</sup> Swan Maiden by J. J. J.

1<sup>st</sup> SM

2<sup>nd</sup> SM

1<sup>st</sup> SM: I see with the sea-man sit  
2<sup>nd</sup> SM: yet we sit free?

Accompanying piano part with notes and rests.

(18)

1<sup>st</sup> SM

2<sup>nd</sup> SM

1<sup>st</sup> SM: Swan Maiden  
2<sup>nd</sup> SM: what if No-man should find the sea-skin lying

Accompanying piano part with notes and rests.

3<sup>rd</sup> SM

3<sup>rd</sup> SM: hid-den in the seat-stock

Accompanying piano part with notes and rests.

(14)

Accompanying piano part with notes and rests.



/// 9

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are:

Soprano: I am o' the west, Mate o' my heart, ~~Westward~~ <sup>westward</sup> ~~with me~~ <sup>with me</sup> toward

Alto: Swam o' the West, Mate o' my heart, ~~westward~~ <sup>westward</sup> ~~with me~~ <sup>with me</sup> toward

Tenor: Swam o' the west, Mate o' my heart, ~~westward~~ <sup>westward</sup> ~~with me~~ <sup>with me</sup> toward

The piano accompaniment consists of a single melodic line with a bass line, marked *mp* (mezzo-piano). The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves. The piano accompaniment is written on the grand staff. The score is handwritten on aged paper.

20

Handwritten musical score for three voices and piano. The score is written on five staves. The first three staves are for voices, and the last two are for piano. The lyrics are written below the voice staves.

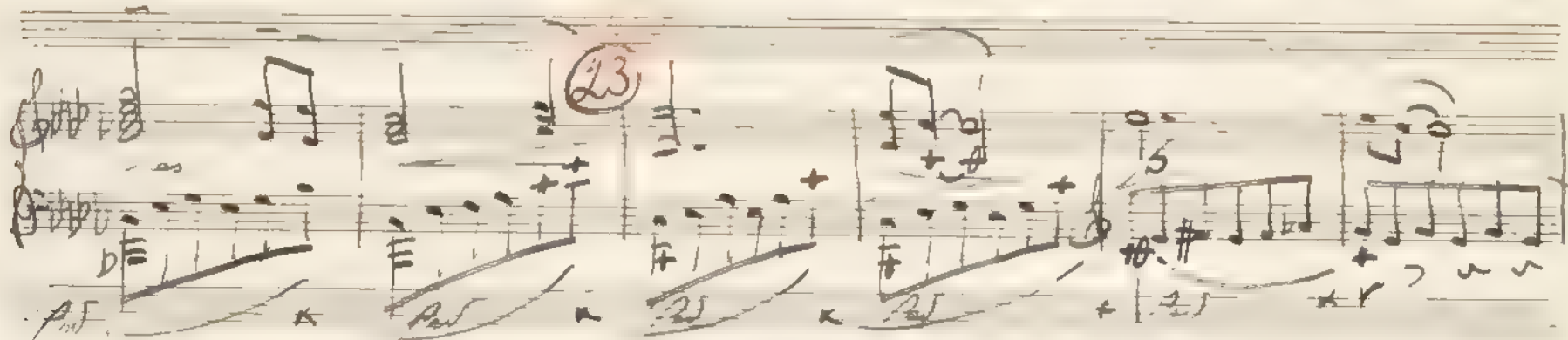
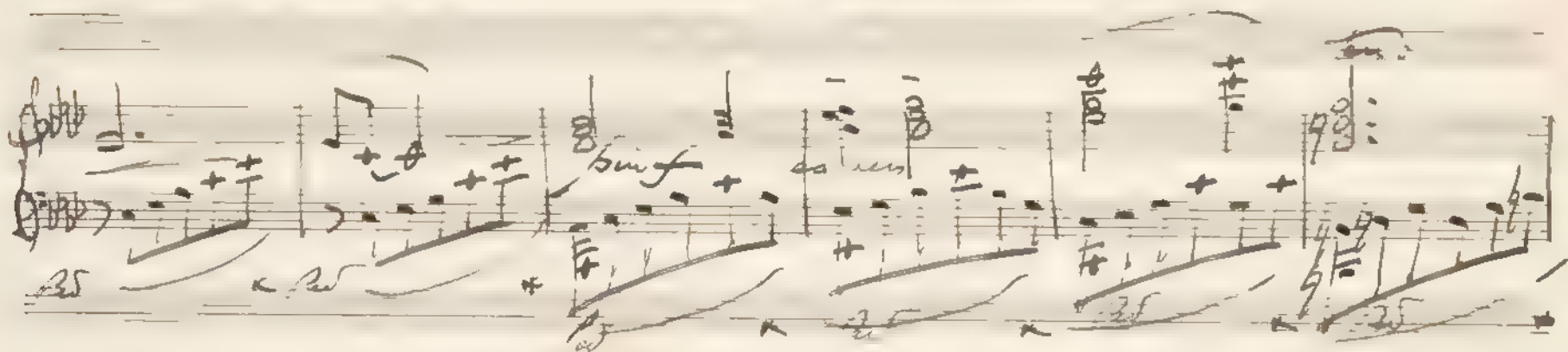
**Voice 1:**  
 1. *ren*  
 west-ward by hand the  
 west-ward fly toward the  
 west-ward fly toward the - na.

**Voice 2:**  
 2. *ren*  
 west-ward fly toward the  
 west-ward fly toward the  
 west-ward fly toward the - na.

**Voice 3:**  
 3. *ren*  
 west-ward fly toward the  
 west-ward fly toward the  
 west-ward fly toward the - na.

**Piano:**  
 The piano part consists of two staves. The first staff has the word *ren* written below it. The second staff has the word *moist* written below it. The piano part features a series of chords and melodic lines, with a final chord marked with a cross (+) and the word *aspen* written below it.







*Allargando poco a poco* — *Lentamente sostenuto*

*2<sup>nd</sup> Swan-Maiden* (25)

*2<sup>nd</sup> SM*

*men*

*U-vil, U-vil! Ah!*

*dim* *new* *is en*

*2<sup>nd</sup> SM*

*men*

*Pi-ty the wife-be-rapt Isles-man,*

*dim* *men*

*2<sup>nd</sup> SM*

*men* (26)

*the mo-ther-less child,*

*dim* *men*

*1<sup>st</sup> SM*

*men*

*the mo-ther-less child!*

*dim* *men*

*dreams,*

*look*

*\* pronounce vowels*



114.

(27)

12/5 M. *dreams pass* *pass* *and* *was poco*

12/5 M. *at* *bo.* *bo.* *bo.* *bo.* *bo.*

*Pro piano note, The swan is seen*

(28)

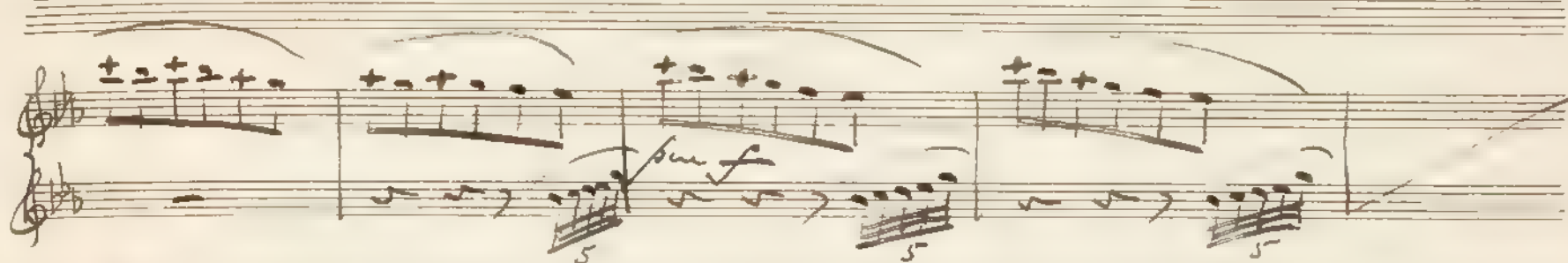
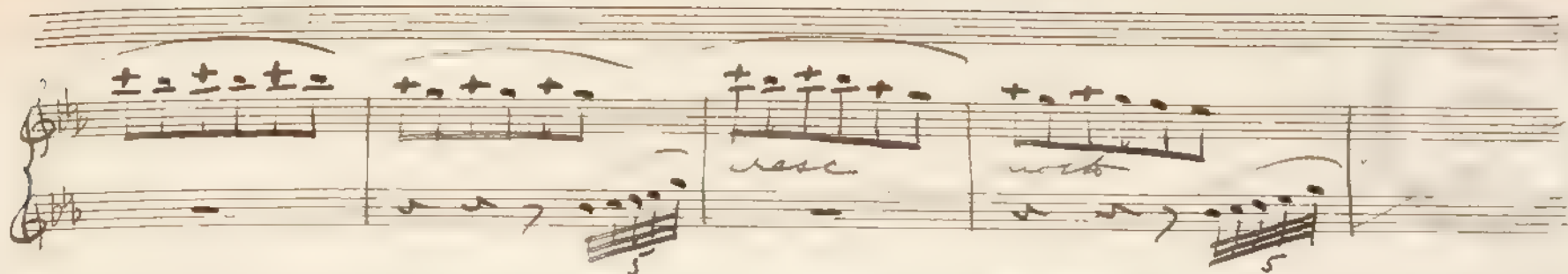
*moving inside the swelling.*

*animando*

*The swans take fright and fly away. Allegro molto*

(29)

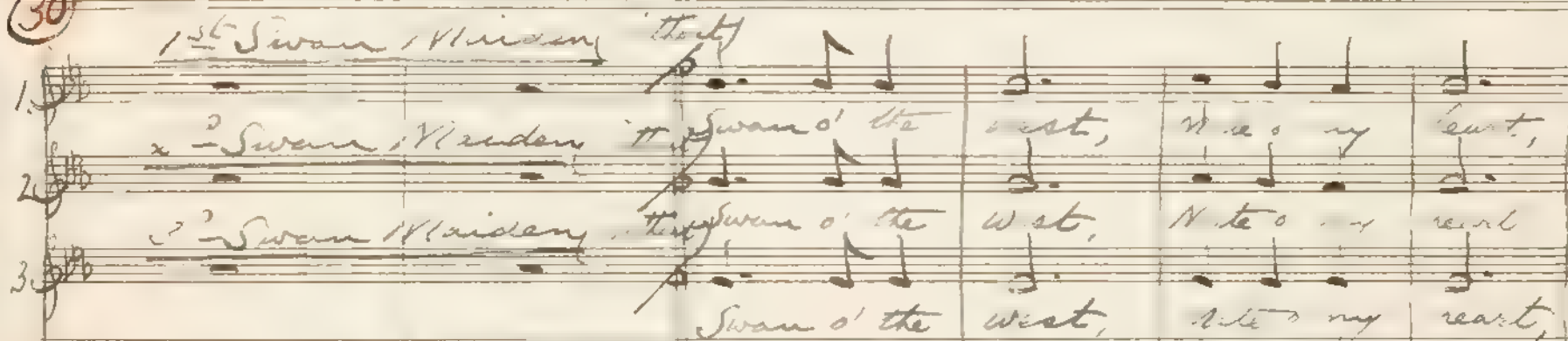
*new*



Meno moto

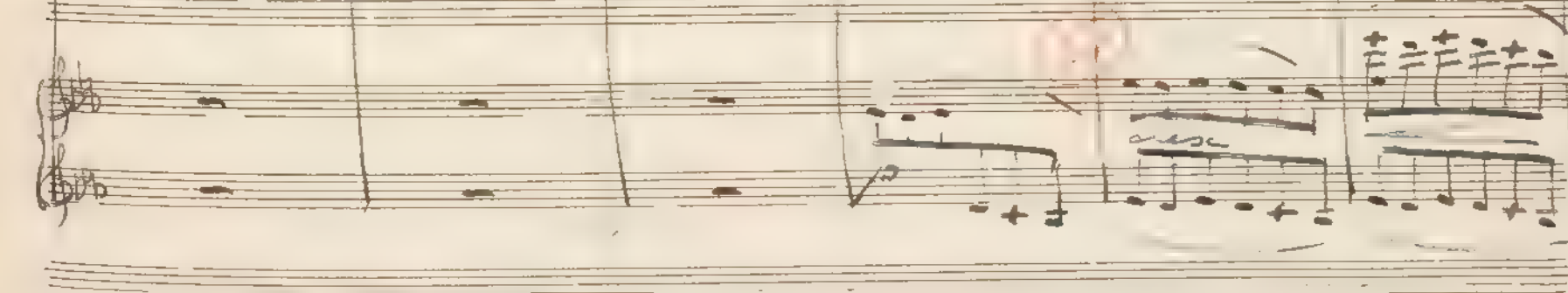
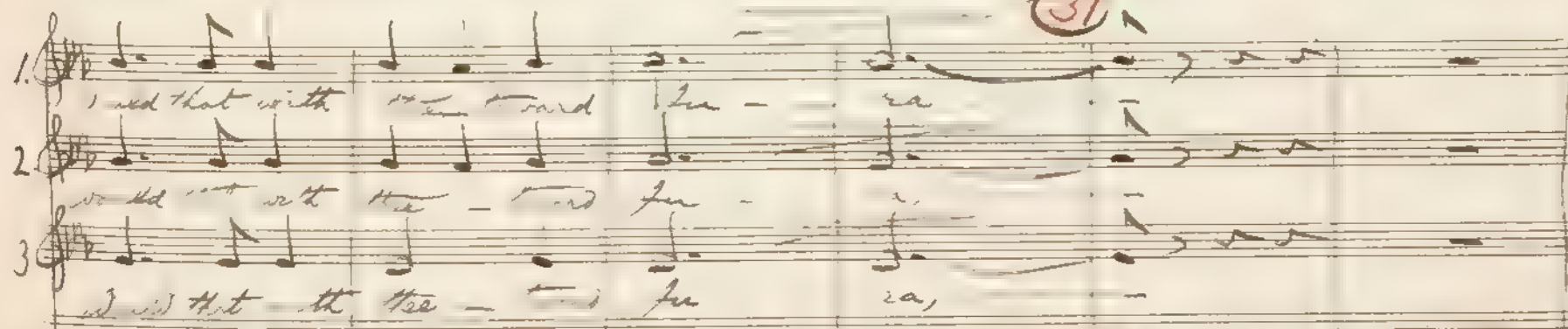
(30)

Swan Maiden



accel

(31)





*pmp*

1. *pmp*  
In night of stars, - Far night - fly, - West end

2. *pmp*  
In night of stars, - Far night - fly, - West end

3. *pmp*  
In night of stars, - Far night - fly, - West end

*Inolantius sostenuto*

(32) *pp*

1. *pp*  
fly - hard in ha. - Ah

2. *pp*  
fly - hard in ha. - Ah

3. *pp*  
fly - hard in ha. - Ah

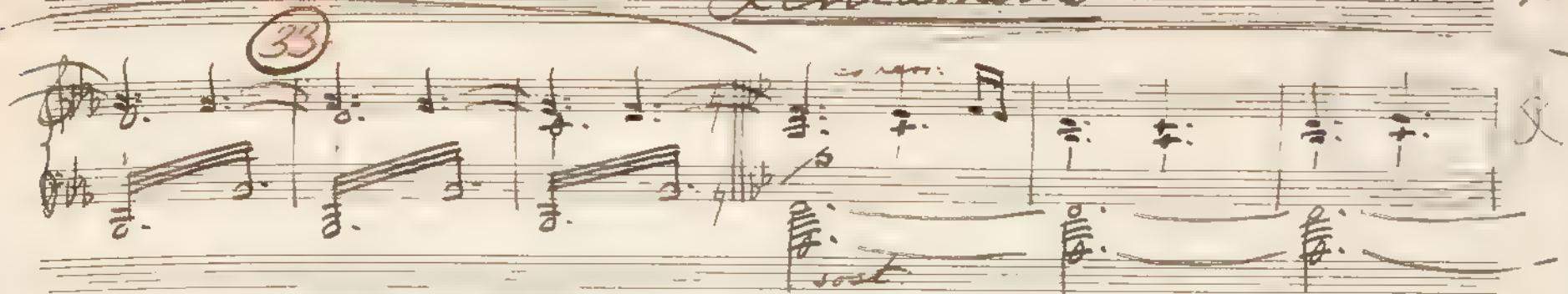
1. *pp*  
fly - hard in ha. - Ah

2. *pp*  
fly - hard in ha. - Ah

3. *pp*  
fly - hard in ha. - Ah

11/17  
105

*Lentamente*



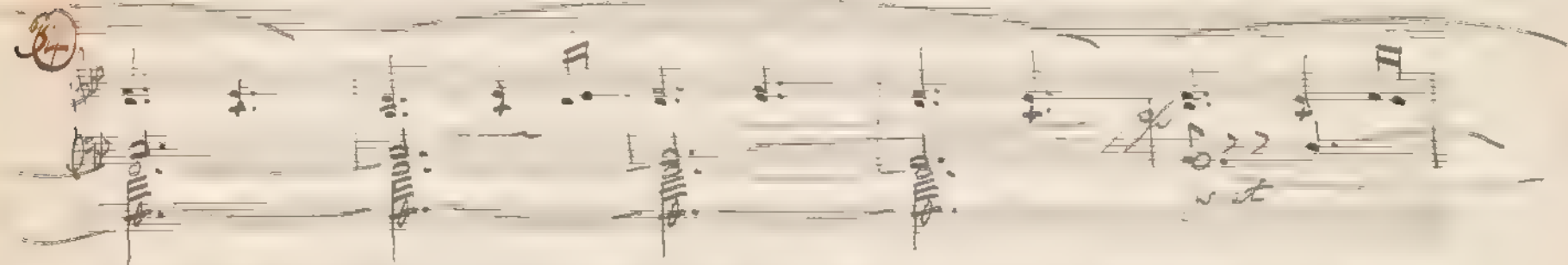
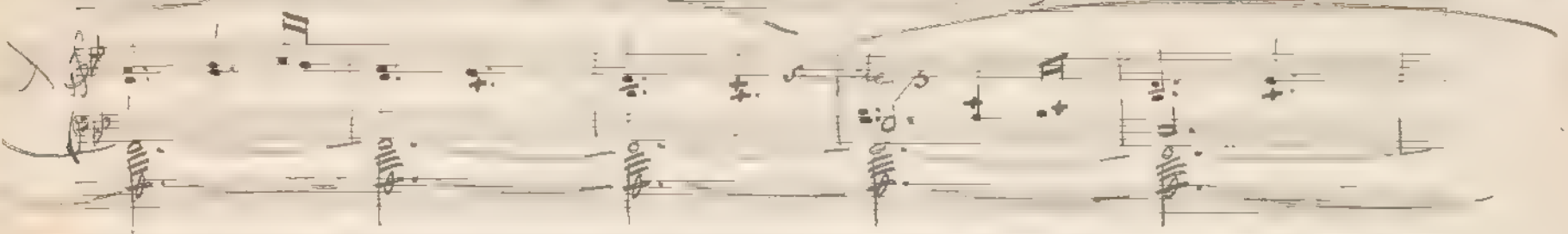
*to page 105*



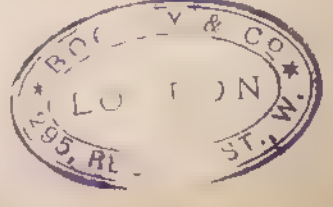
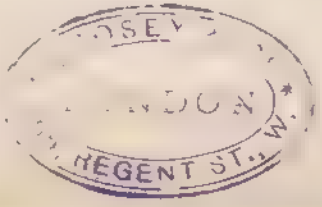
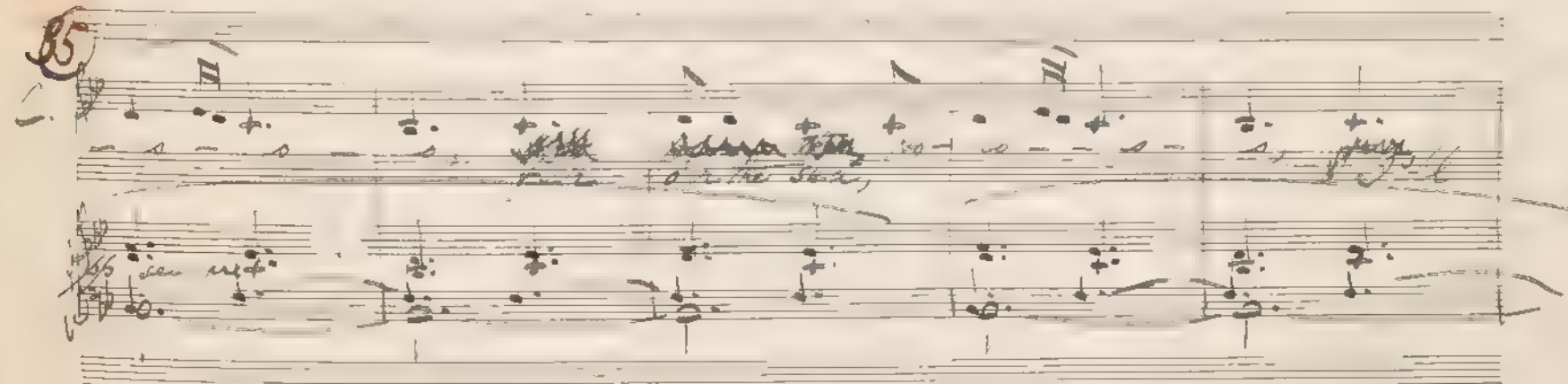
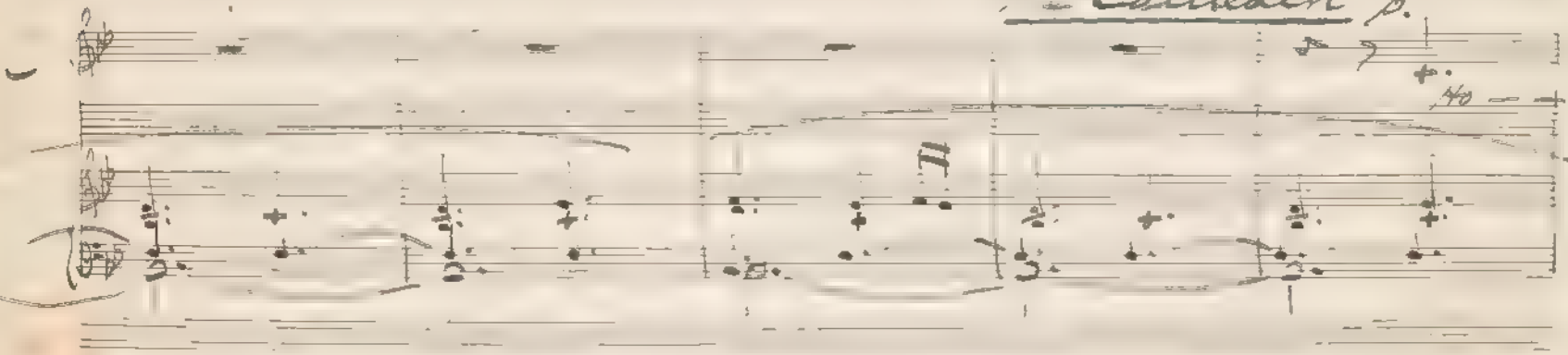


(The Lark is now

settled in a new home and starts by the morning.



The Lark p.





⑥

C. 8/4

no, I'll fol-low thee. Ho - ro - no, I'll see or sea, Ho

C. 8/4

no, I'll fol-low thee, though in - y Part back

⑦

*And stand. a Tempo.*

C. 8/4

to stand be, Ho - no - no, I'll fol-low thee. My love see

C. 8/4

went down by the sea, Ho - ro - no - no, I'll fol-low thee, And





5

C. *ma, I'll fol-low thee. Ho-ro-ro-ro, by shore a sea, Ho-*

C. *-ro-ro-ro, I'll fol-low thee, though in - my heart black*

67

*poi-vo ritard* *al tempo*

C. *not slow-ly, Ho-ro-ro-ro, I'll fol-low thee. My love are*

C. *went down by the sea, Ho-ro-ro-ro, I'll fol-low thee, and*

68

C. *death - ly* *eyes she* *brew'd for me,* *No - ro - ro - ro,* *I'll*

C. *fol - low thee,* *at eve - time,* *grow - time,* *though it be,* *No - ro - ro*

69

C. *ro,* *I'll* *fol - low thee,* *though your cot* *fate brood* *over me,* *No*

*Allargando poco*

C. *ro - ro - ro,* *I'll* *fol - low thee.*





Handwritten notes and musical notation on the right margin of the adjacent page.

⑧

C. *with - g* *and are bound to me, Ho - so - so, I'll*

C. *follow me, Ho - so - so, I'll follow me, Ho - so - so, I'll follow me, Ho - so - so, I'll*

⑨

C. *I'll follow me, Ho - so - so, I'll follow me, Ho - so - so, I'll*

*Allegretto*

C. *I'll follow me, Ho - so - so, I'll follow me, Ho - so - so, I'll*





*Voices* Moderato (Enter the Islesman)

C. *Voices*  
I *Voices*

The Islesman (The Cailleach rises)

*mp. as men*  
I *mp. as men*  
My thousand blessings on thee, Cail-leach.

*mp. as men*  
I *mp. as men*  
My thousand blessings on thee, Cail-leach.

*mp. as men*  
I *mp. as men*  
My thousand blessings on thee, Cail-leach.

*mp. as men*  
I *mp. as men*  
My thousand blessings on thee, Cail-leach.

*ritard.*  
I *ritard.* (She sits again) *ritard.*

*door*  
I *door*  
un-til the boat comes round the head-land.

*simplic*  
I *simplic*  
un-til the boat comes round the head-land.

*simplic*  
I *simplic*  
un-til the boat comes round the head-land.

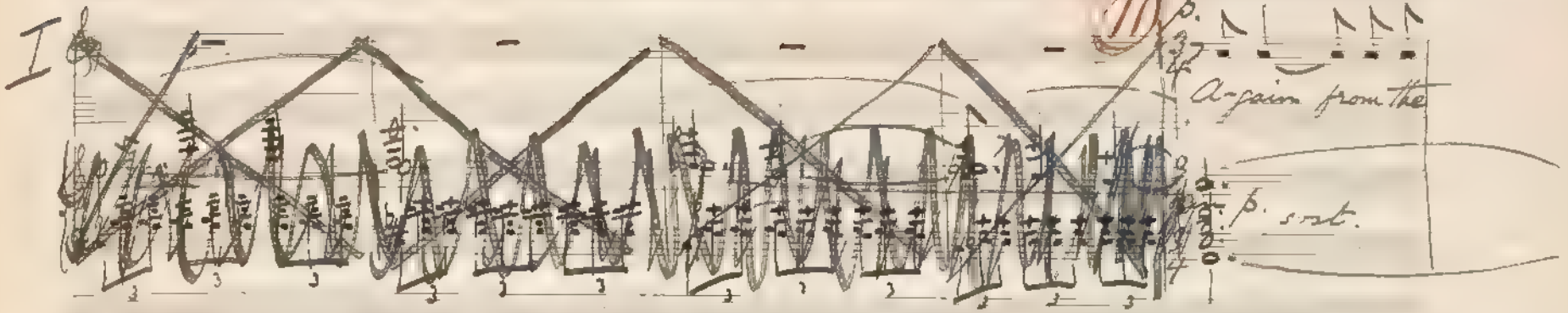
*simplic*  
I *simplic*  
un-til the boat comes round the head-land.

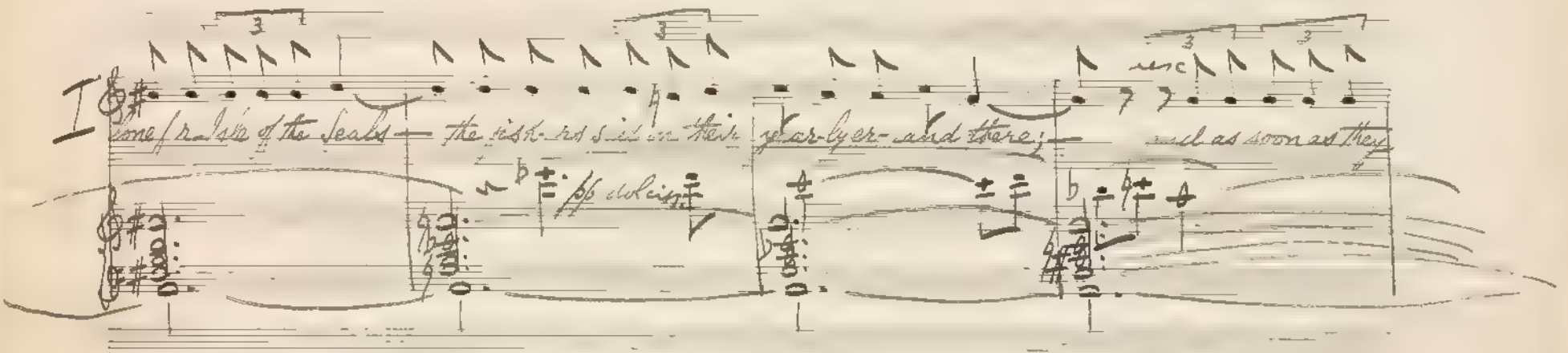
*simplic*  
I *simplic*  
un-til the boat comes round the head-land.

*simplic*  
I *simplic*  
un-til the boat comes round the head-land.

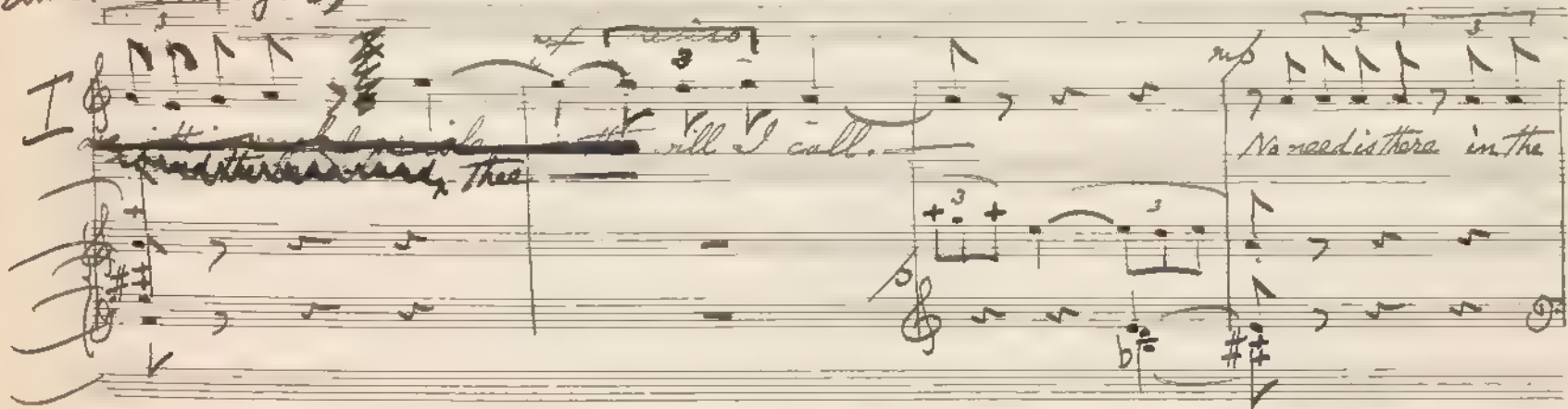
*simplic*  
I *simplic*  
un-til the boat comes round the head-land.

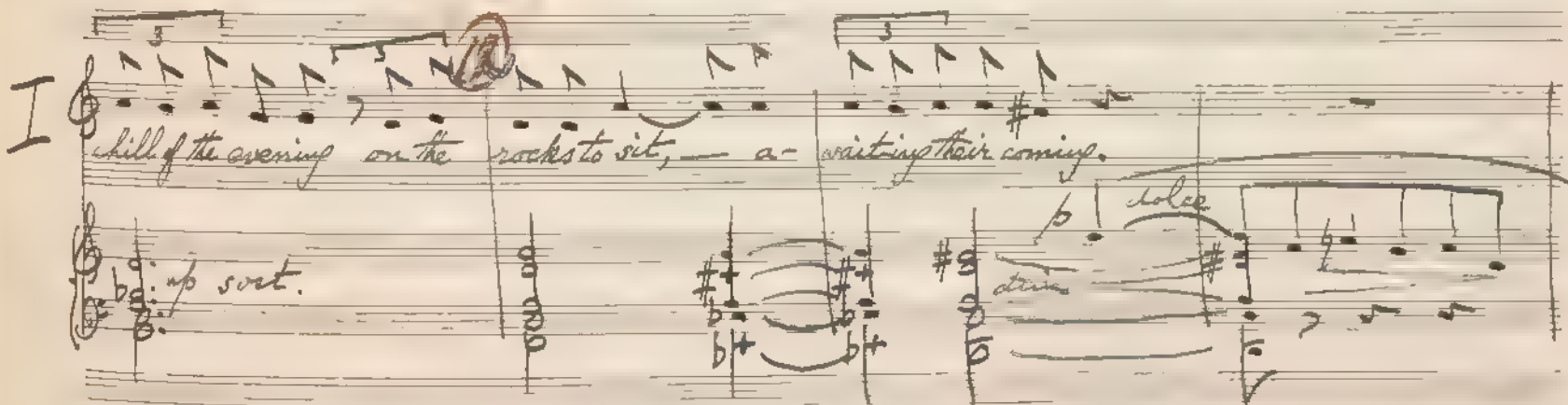
*Postern to gold*

*I*  *A-gain from the*

*I*  *come / raise of the seals - the fish-ers sit on their year-lyer - and there; and as soon as they*

*come with-in sight,*

*I*  *No need is there in the*

*I*  *while of the evening on the rocks to sit, - a- waiting their coming.*





Dolcemente

*on tenorezza*  
 I 
 And drink the must of the new warm milk to keep thee in heart against their com-ing.

*a piacere*  
 I 
 Has she not yet re-turned? my wife?

Poco Largamente

I 
 Has she the cattle home for the milking?

I 
 my action

Pu moto

A handwritten musical score on aged, yellowed paper. The title "The Song of the Lark" is written in a decorative, cursive font at the top. Below the title, the lyrics "Working at the pest-stick ear, I heard her call as she drove them some-ward." are written in a similar cursive hand. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "dim" (diminuendo) and "cresc" (crescendo). There are also some handwritten annotations in the left margin, including "14" and "15". The paper shows signs of age, with some staining and wear.

Alargando poco

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, handwritten style. The lyrics 'The Rose Tree' are written below the staves. The score includes various musical notations such as notes, rests, and accidentals. The handwriting is in ink on aged paper.

Paisim Alepro

(to himself)

Handwritten musical score for the song "What He Says Her". The score is written on a single system with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The score includes various musical notations such as notes, rests, and dynamic markings like "cres" and "dim". The title "What He Says Her" is written in a stylized, handwritten font. The score is marked with a "15" in a circle, indicating a measure number. The handwriting is in ink on aged paper.

*(to himself)*  
 What he says her. — love — of my heart! — my sea

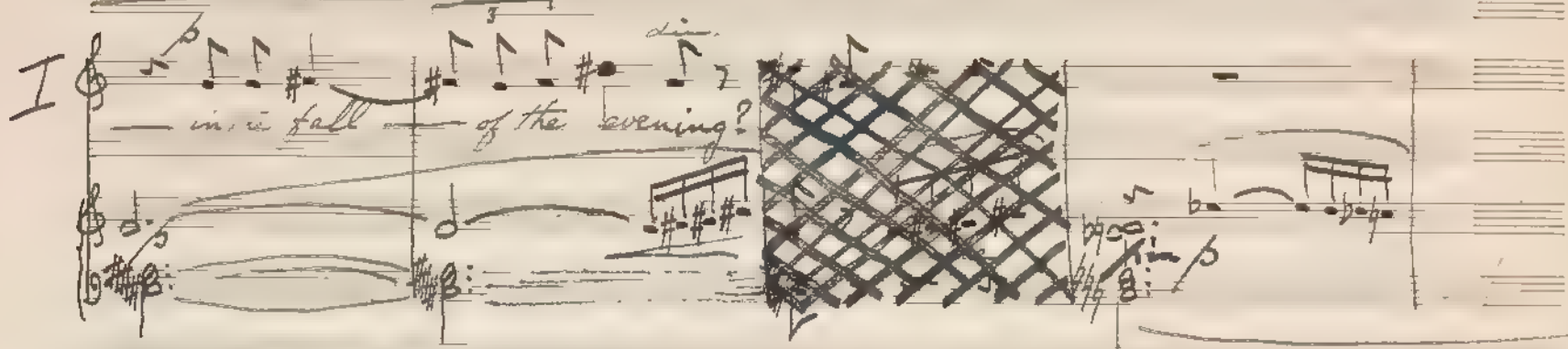
*cres*  
*dim*  
*cres*  
*dim*

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of staves. The first system includes a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The second system continues the melody and accompaniment, with a 'dim' (diminuendo) marking. The third system concludes the piece with a final chord and a 'fine' marking. The handwriting is in ink on aged paper.





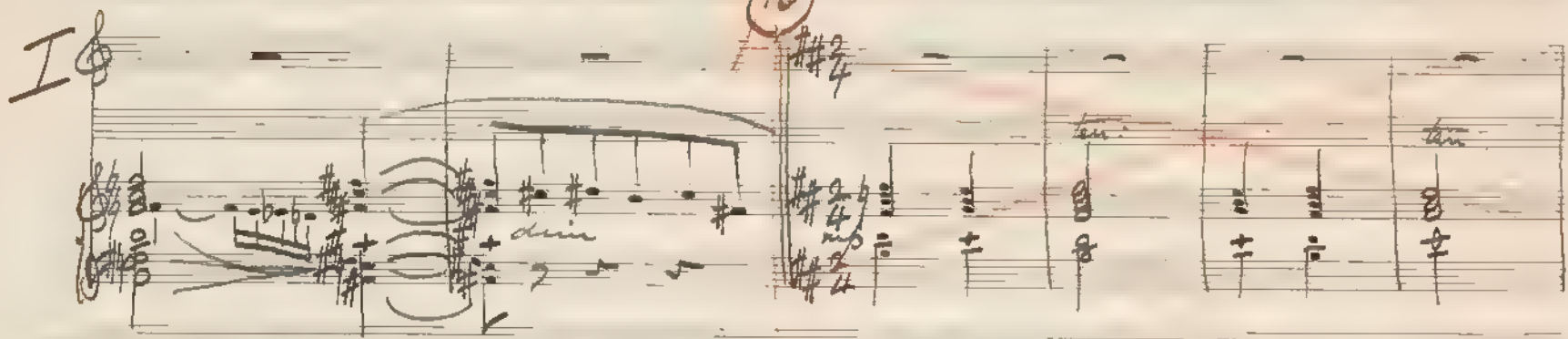
*Sostenuto molto*

I 

*in a fall of the evening?*

*ritard*

*Lento rubato con moto*

I 

*16*

I 

*My dear girl*

*17* I 

*By sea - the eyes*

*Teneramente, molto rubato Andantino*

16 *espress*  
*Mhairiad ag!*

*Mhairiad, my girl!*  
*Thy sea-blue eyes*

*witch-ery*  
*Hauant me by night*  
*Out on the deep*

17 *soo well!*  
*can not sleep*  
*for love o' thee.*





*Allegro**Andantino, sempre rubato*

I. *Allegro* *Andantino, sempre rubato*

*O Mhair-ead og!*

*Mhair-ead, my girl,*

*Thy voice like mu - sic*

*Over the sea*

*Hunts me by day*

*Off Mull's wild shore,*

*rall. poco*

*My heart is sore*

*For loved' thee.*

Allegro

I.  $\text{G}\sharp\text{4}$

in Andantino

*Tempo*  
 $\text{G}\sharp\text{4}$  O Hair-cad of!

$\text{G}\sharp\text{4}$  O Hair-cad, my girl,

Thy heart so true and

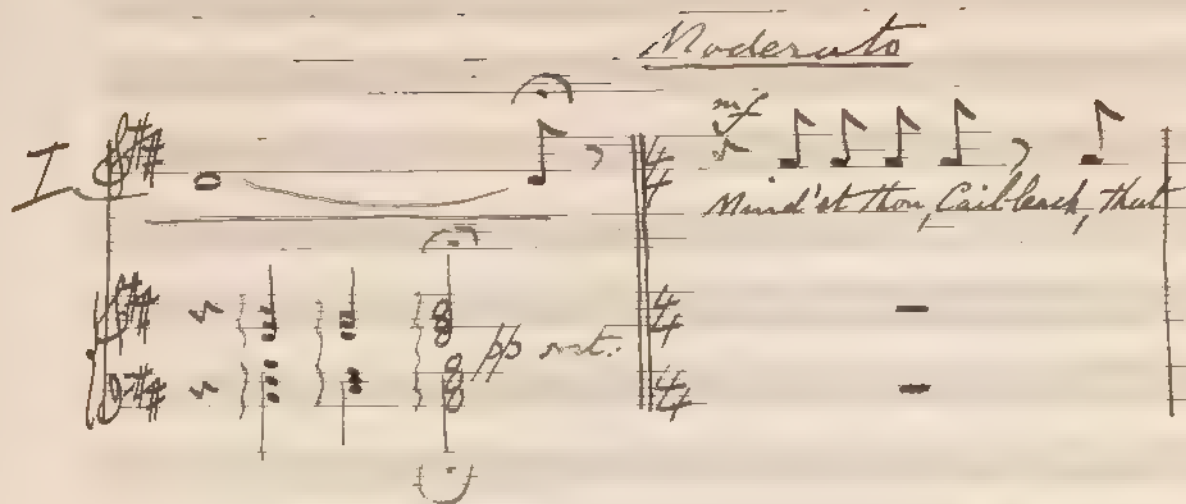
$\text{G}\sharp\text{4}$  in-no-cent, — — — — — draws me to thee, — — — — — By night, by day,

(19)  $\text{G}\sharp\text{4}$  can not pray — — — — — for love o' thee.



115

*Moderato*

I 

*Mind't thou, Cail-leach, that*

I with-er-y  
 Haunt me by  
 ight

I  
 Let on the  
 weep.  
 I can not sleep

I  
 for love o' thee.

I  
 in water to  
 I should



(20)

I ♯

Whair-eed, my girl,

I ♯

Thy ice like over - sic oer the sea

(21)

I ♯

He waits me by day

Off Mull's wild

I ♯

shore,

(22)

My heart is sore

*rall.* *Tempo*

*For me o' thee.*

*23 Più Lento*

*Whir-ead my girl.*

*24*

*Thy heart so true and*

*poco ritard* *lento*

*in-vent* *draws me to thee*



*I* *By night, by day, I cannot pray*

*I* *For we are there*

*Moderato*  
*I* *And on that fateful night 'tis seven years*

*I* *since on the rock of the S. ad - vance?*

20

Adagio

I *It's such a night* *all soon as this.*

I *And give in the* *of the dark night.*

Animando

21

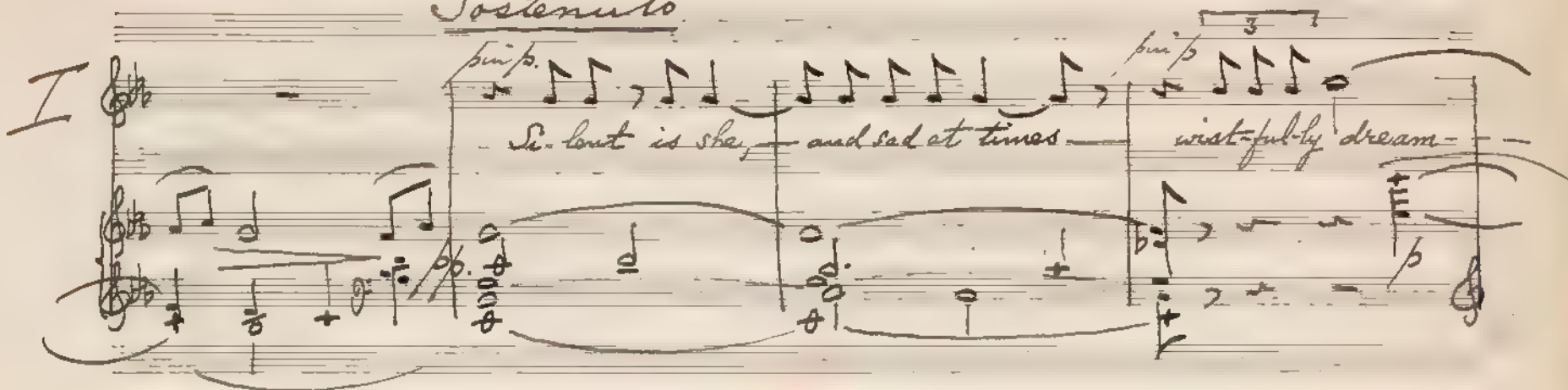
I *And then a lone* *of all our kind folk knowest the se-cret of our deep de-votion.*

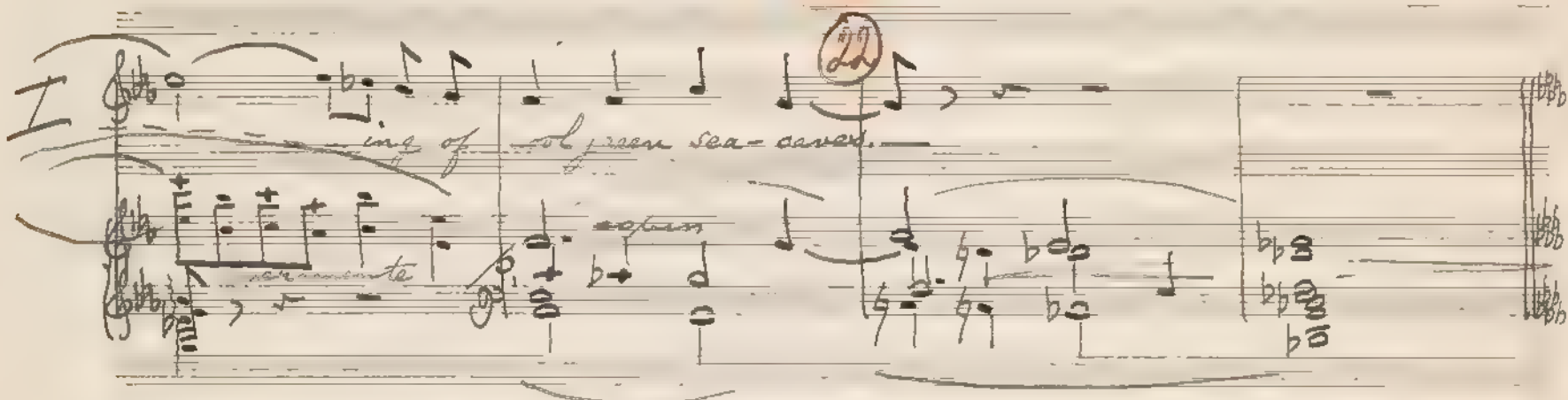
Allegro

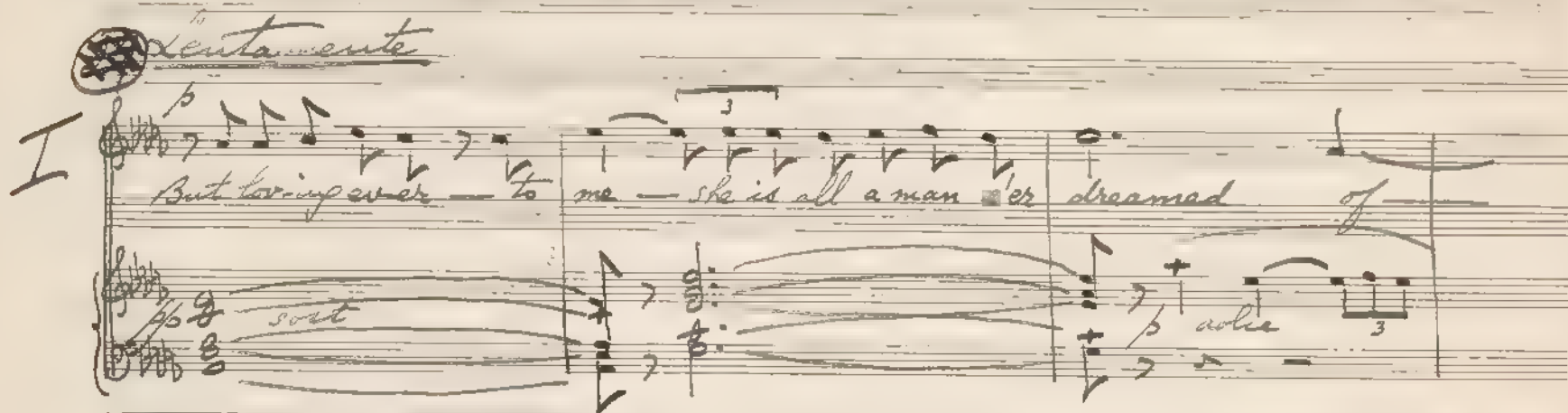
I *And then a lone* *of all our kind folk knowest the se-cret of our deep de-votion.*

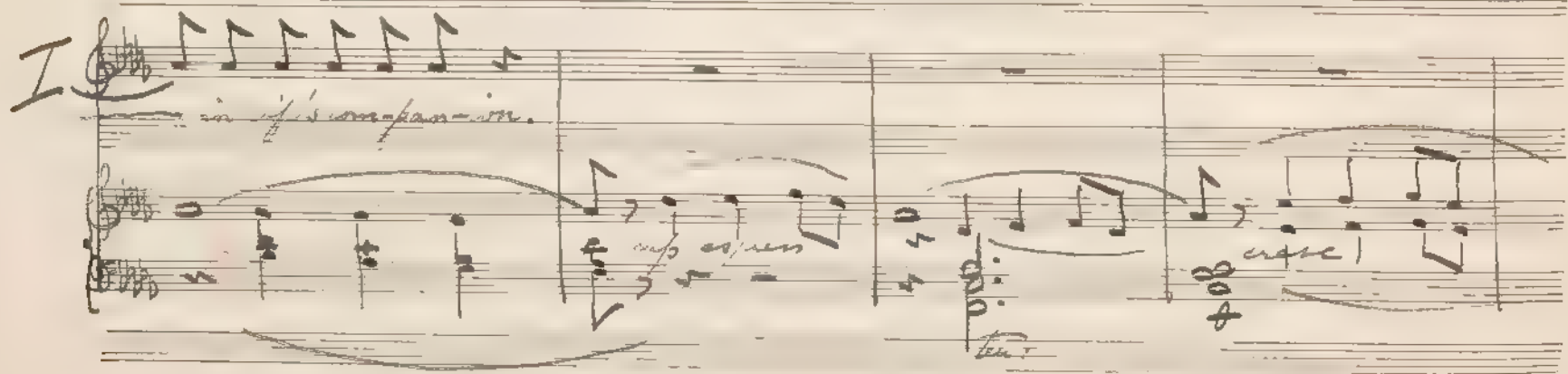


Sostenuto

I 

I 

~~Adagio~~ Ritardando  
I 

I 

Tranquille

**I** 23

*No rag, our child,*

**I**

*is to see ever a wonder of love, of a-do-ra*

*with passionate tenderness*

**I** 24

*And is she not fair, our No-rag?*

Dolamente

**I** 25

*ten.*



*u Piacere*  
And then wilt tell the folks

*rit. dim.*

*25*

*I* of the home-ids how fair she grows? To the cai-lidh to-right in the Kona and town-ship

*Appassionato*

*I* thou wilt be a rattle to all us red- res.

*26*

*I*

Piu Lento

*I* *My wife* *ah! here she comes.*

*Enter the Seal-Woman from the cattle shealing, carrying a pitcher of warm new milk,*

*dolcis:*

*which she offers graciously to the Tailor, who stands up, drinks, and with courteous bows*

*and silent thanks returns the pitcher.*

*ritard:*

*Molto sostenuto*

*espress* *stolz*

*(to the Seal-Woman)*

The Islesman

*I* *Love of my heart*





*ten: sempre p<sup>o</sup> mf*

*art thou tired to right? Rest thee by the sail-leach. I will give warn-up as the*

*boat approaches and talk thee with her of the Isle of Seal-folk.*

*Lento*

*accel<sup>15</sup>*

*al piacere*

*Years it is now*

*since last, both not*

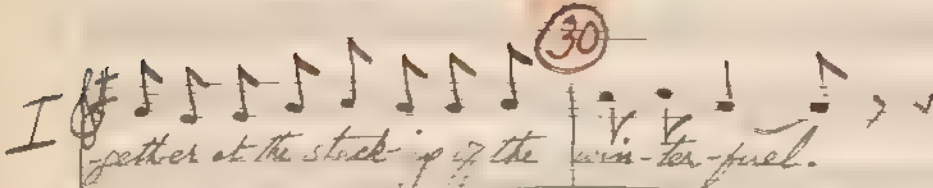
*not since the year - since our No - again to*


*Forsternuto*

*No - rag - is now at the boat-stick, and gai-ly we work to*

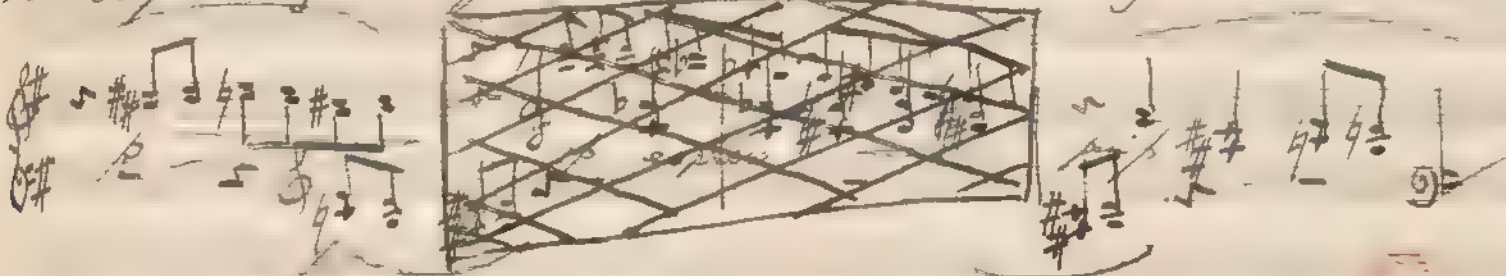
*Lento con dolcezza*

30

I  together at the stock-ing of the win-ter-fuel.

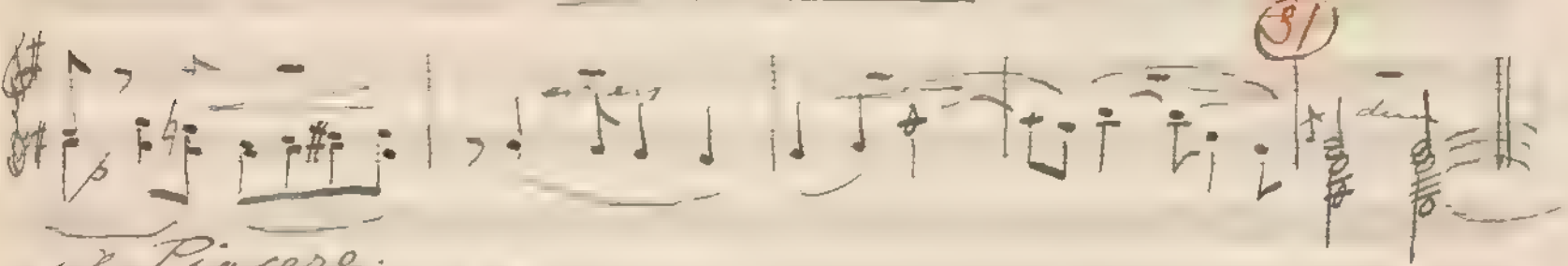


*Tenderly kissing his wife's forehead, he goes out, leaving the two women together.)*



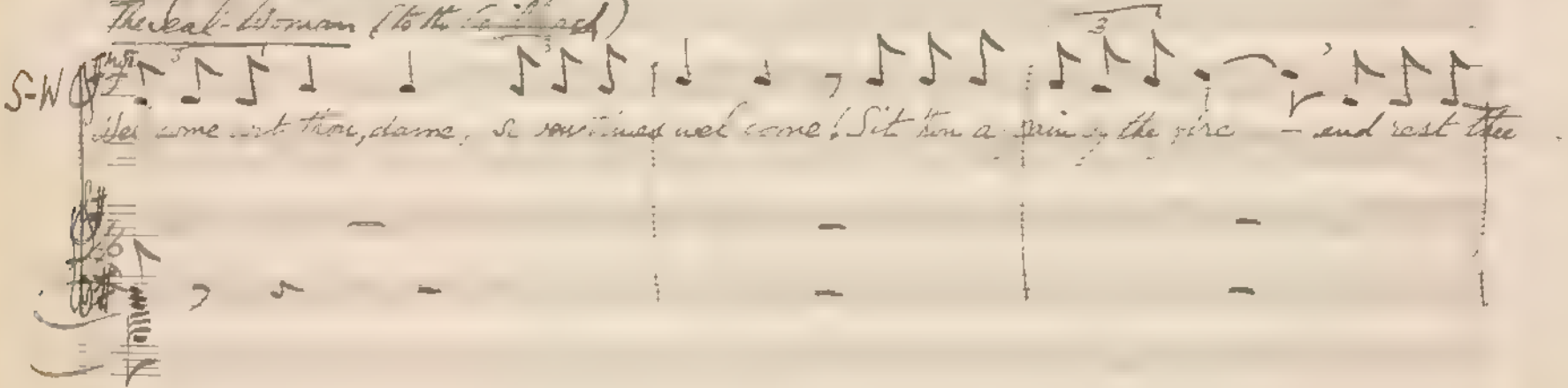
*and returns*

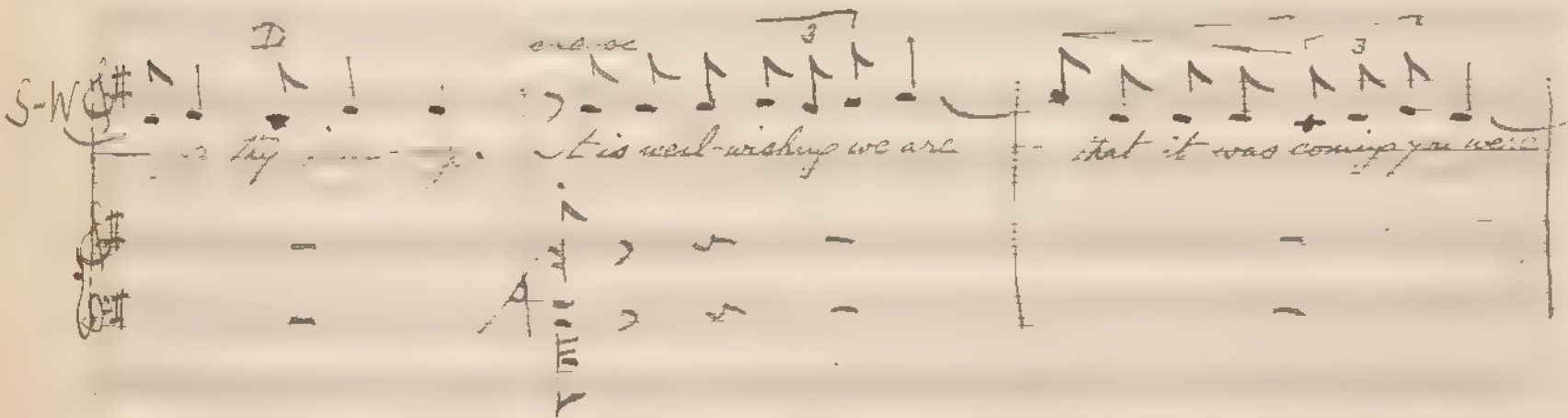
31



*Il Piacere.*

*The Seal-Woman (to the Seal-herd)*

S-W 

S-W 





124

Poco Cantabile

She sits down beside the window

S-W *now you and not for us.*

beramente in un to

re in each

C. *My blessings on thee, woman from the sea, and on thy household. I on thy*

(32)

*a my woman know the secret of thy sea-birth, and will save I trust it.*

Piu allegro

*Got in the boat new crew. But they did tell me secretly that when next morning they did re-*

*set in the boat for the dream-verse. And they greatly feared that they too were in the*

*Misterioso*

C. *3* *funp*  
 ... *and sea-ing*  
 ... *lost*

*visions,* ... *side in on the dock,*

*slow cresc* *34*  
 C. *and saw they two* ... *on the shore where they had looked for one.*

*Poco Lento*  
*The Seal-Woman.*

*5-W* ... *years.* ... *to this and I int. the ...*

*5-W* ... *test us!* ... *since that fatal night,*





[illegible]

The image shows a handwritten musical score on aged, yellowed paper. At the top, the title "The Sea-Hood" is written in a cursive hand. Below the title, there are two staves of music. The first staff is a vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including eighth and sixteenth notes, and rests. The lyrics "But the sea-hood, - I sail-reach a-grady, - makes me cold and si-lent" are written below the notes. The second staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. It includes chords and single notes, with some measures marked with "tr" for trills. The handwriting is fluid and characteristic of the 19th century.

[illegible]

*Recitativo 36*

... re - t... .. and - it thou at this time the

... .. How strong is love to thee ... .. hast thou not told me of the

... rest of his passion, when on the ... .. of the Seal, oh, thy sister would have

*Pi. Lent sostenuto*

... .. and thou go with her to the sea ... .. thou were my woman of the sea,





37 *gott's voice*

*Saint Bride and Saint Patrick watch over thee and keep thee and shield thee from harm*

*may the sea-soning and the sea-mad-ness ne'er work thee ill!*

*dim.*

38 *es, ren*

*Moderato Sostenuto*

*1st Fisher* *2nd Fisher*

*Ho-ro-ro ho-ro*

*sost.*

A Piacere

*The Seal-Woman (rising)*

Handwritten musical notation for the first system. It includes a vocal line with lyrics "ro io i." and a piano accompaniment. The lyrics "Must thou not ready for the" are written below the piano part.

Poropiu moto

Handwritten musical notation for the second system. It includes a vocal line with lyrics "I did dye and card and spin? - Must thou put it" and a piano accompaniment. A circled number "39" is visible above the vocal line.

Handwritten musical notation for the third system. It includes a vocal line with lyrics "in-to thy bas-ket - as a gift," and "come to the rockin is" and a piano accompaniment. The lyrics "in-to thy bas-ket" are written above the vocal line.

Handwritten musical notation for the fourth system. It includes a vocal line with lyrics "they up re-basked." and "Here have it, - and per-tu-it is in-sin-ing that has me to the rockin; it." and a piano accompaniment. The lyrics "they up re-basked." are written above the vocal line.





*she prepares to leave*

*and spil-ful art thou at all our wo-man's work.*

*Moderato Sostenuto*

*p, without but nearer*

*1st Fisher* Ho-ro-ra-i, ho-ro-i.

*2nd Fisher* Ho-ro-ra-i.

*without but nearer*

*Ho-ro-ra-i.*

*There is a*

*It is* Ho-ro-i.

*Comes the boat now round the east-end.*

Memo. to

Handwritten musical notation for the first system. It includes a vocal line with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The notation is somewhat sketchy and includes various musical symbols like notes, rests, and accidentals.

Libretto

The Libretto *ready to depart*

Handwritten musical notation for the second system. The vocal line is in a treble clef with a key signature of one sharp. The lyrics are written below the notes: "I am ready to depart on the woman who has set on the man". The piano accompaniment is in a grand staff with a key signature of one sharp.

Lento

42

Handwritten musical notation for the third system, marked "Lento". It features a vocal line and piano accompaniment. The notation is more detailed than the previous systems, with clear note heads and stems. The piano part includes chords and single notes.

The Libretto *runs the doorway water the water the water of the air and*

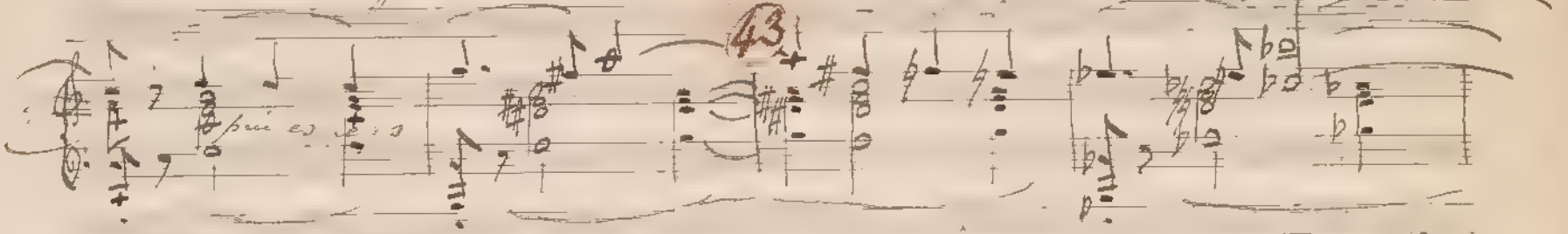
Handwritten musical notation for the fourth system. It continues the vocal and piano parts from the previous system. The lyrics are written below the notes: "The Libretto runs the doorway water the water the water of the air and". The notation is consistent with the previous systems.



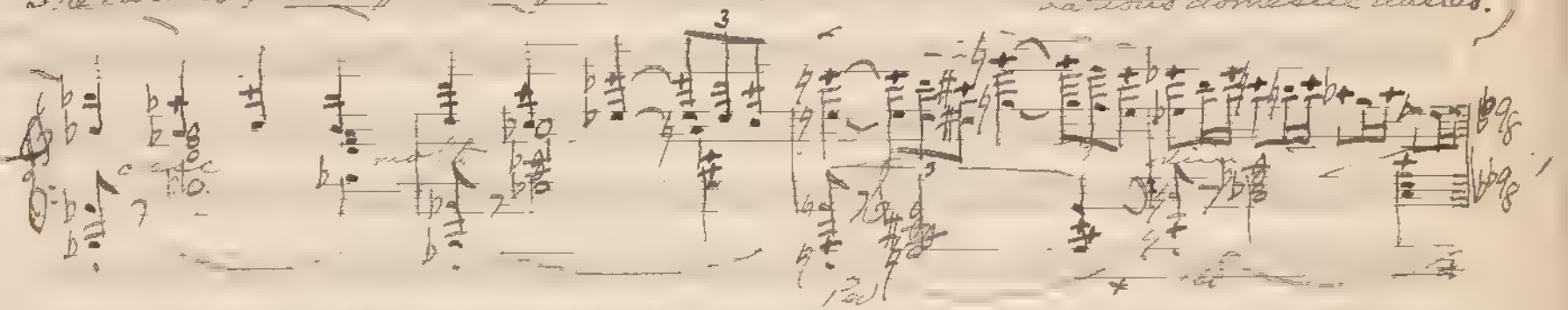
132.

waves her hand in farewell.

After pausing for a while on the threshold,



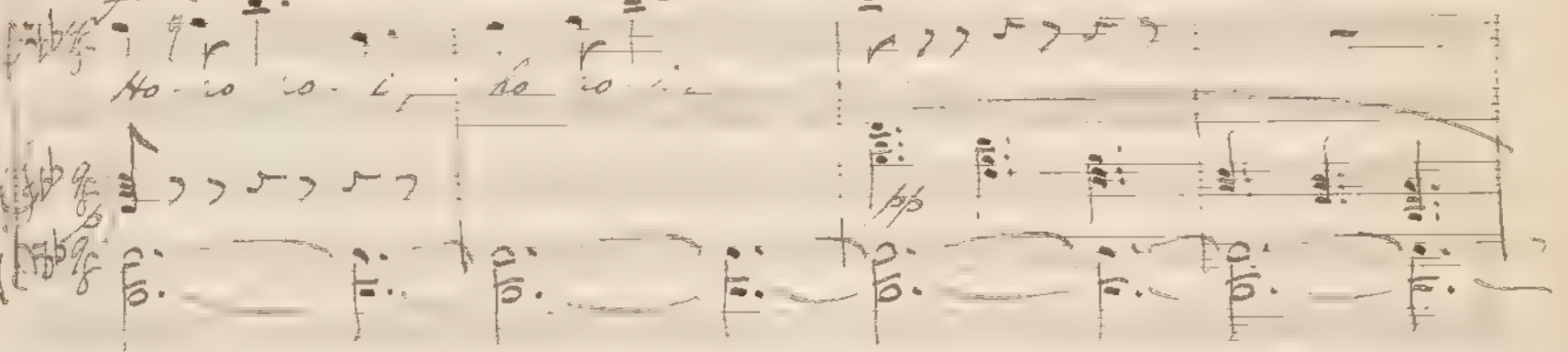
she returns, first to the friend of the college, to the friend, and then attends to various domestic duties.



*Moderato sostenuto*

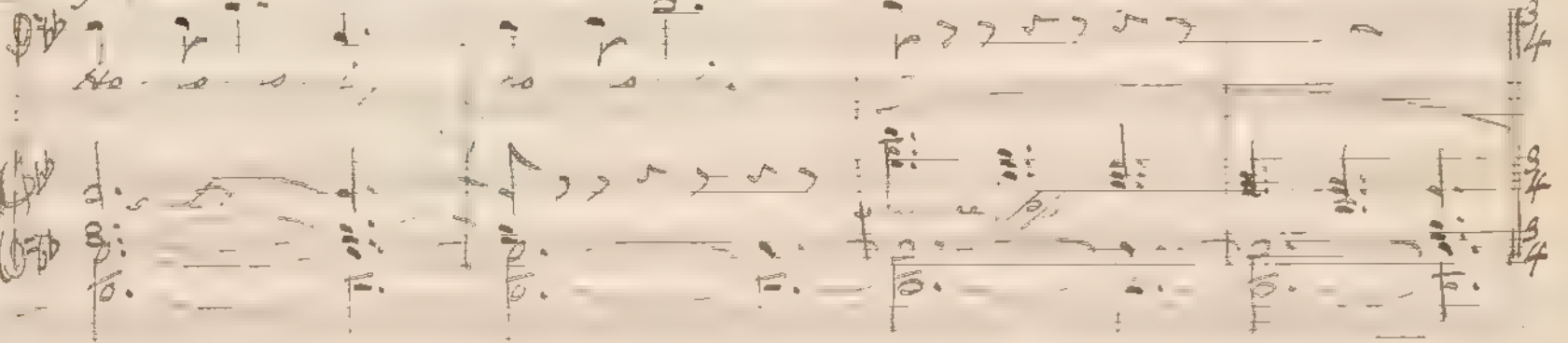
*mf* (without, at the dancing steps)

1<sup>st</sup> Fisher.



(44)

2<sup>nd</sup> Fisher.



*poco a poco*

*Andantino con moto* with a very ethnic



(Therowing Boat Song is heard receding in the distance, as the

45 *mp*

1<sup>st</sup> Fisher Sur aith o - hi, Sur aith - o ho.

2<sup>nd</sup> Fisher

Sound of oars that

two fishers row the fisher-boat away from the island.)

1<sup>st</sup> Fisher and the waves. hi ho is

2<sup>nd</sup> Fisher

ionn ci -

46 *mp*

1<sup>st</sup> Fisher Sur aith - o - hi

2<sup>nd</sup> Fisher

Sur aith o

1<sup>st</sup> Fisher ho.

2<sup>nd</sup> Fisher

Sound of sand drift along the mur - an, ho - ro.

sample

\* Sur-aith-o-hi.  
Yow-ee-vo-hee.

† ionn ci.  
...



A handwritten musical score for the song "The Rose Tree". The title is written at the top center. Below it are two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody consists of several measures, some containing notes and others rests. The second staff continues the melody. At the bottom of the page, there is a small section labeled "x - end" followed by a double bar line. The handwriting is in cursive ink on aged paper.

Handwritten musical score for two staves, likely for a piano. The notation includes notes, rests, and bar lines. A circled number '48' is visible above the second staff.

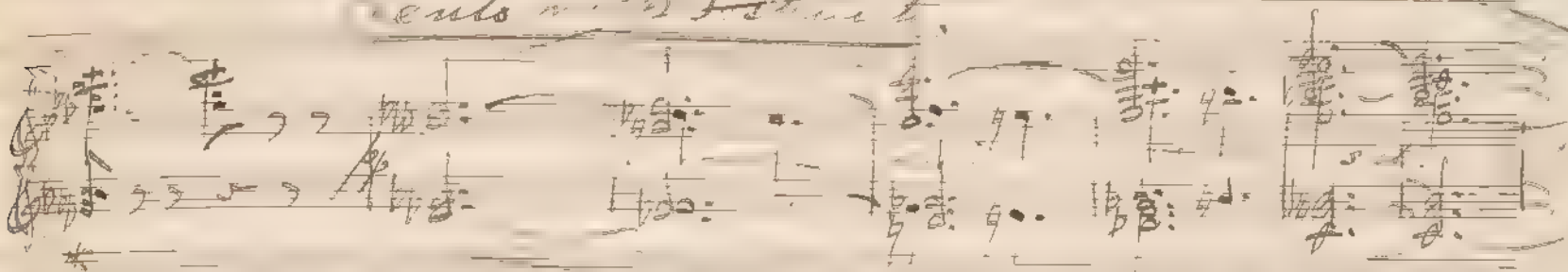
[illegible]

1. The first

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines.

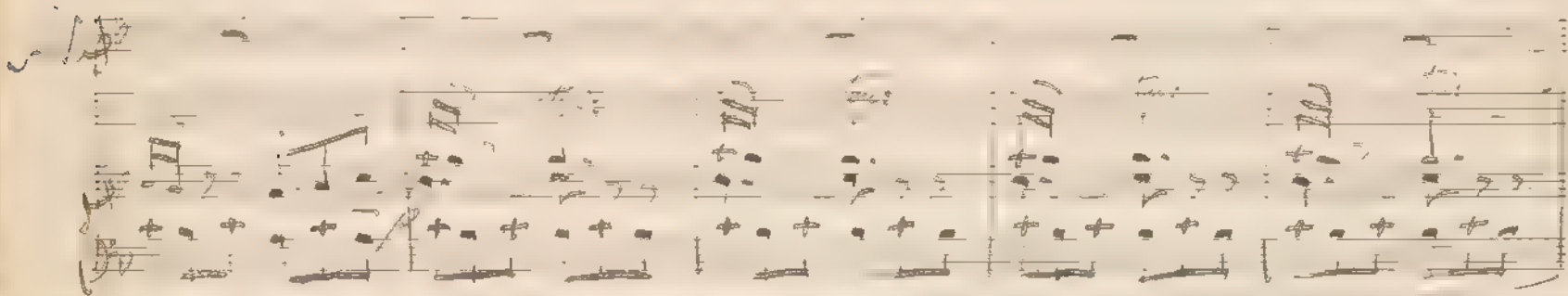
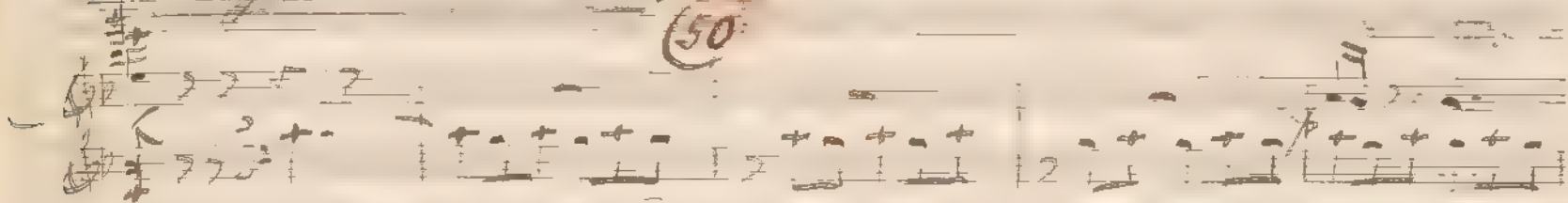
1. Revolutions have been going on since the beginning of the world.

entirely distinct

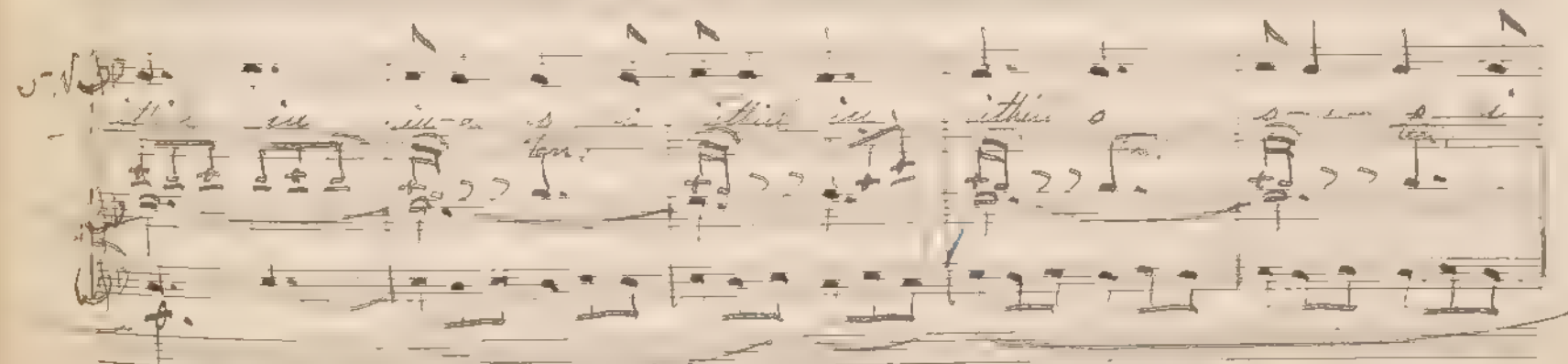
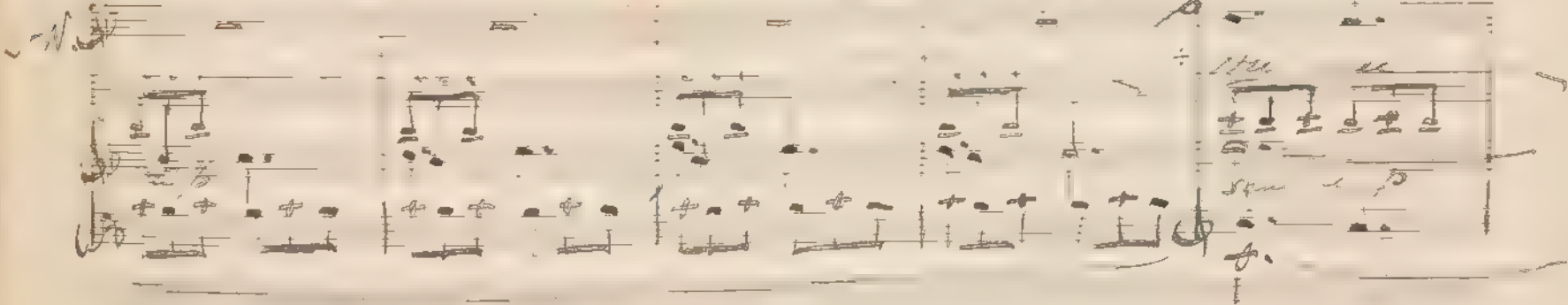


substantive

50



*The Sea-Born.*



÷ Here is the in in a o : it's in the 3 10 0 -

[illegible]



Handwritten musical score for a song, featuring vocal parts and piano accompaniment. The score is written on aged, yellowed paper. The lyrics are in Gaelic. The tempo is marked "2. tempo".

**Vocal Parts:**

- S. V. (Soprano Voice):** Written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ithill ithill", "aish", "ro ro va", "no", "dinn", "dinn".
- Violoncello (Cello):** Written on a single staff with a bass clef and a key signature of one flat (B-flat). The lyrics are: "ro ro va", "no", "dinn", "dinn".

**Piano Accompaniment:**

- Piano (P):** Written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The lyrics are: "aish", "dinn", "dinn".

**Tempo and Markings:**

- The tempo is marked "2. tempo" at the end of the score.
- There is a circled number "52" in the middle of the score.
- The word "Lunga" is written above the piano part in the middle of the score.

5-W. *cantabile*  
cha-la o hill in ra sho. Love gave I to

53. *the my low-er, lithillean seag na-la a hill tu ra*

S-V. *bro*

*above that*

*sister*

*neither have*

*bro the*

'ti' 'thi' o Su o ro ro. ra ho 'thi' can was ha-la o mi in ia sho.

0 10-10 20 100-10 20 100-10 20 100-10 20 100-10 20

127

54 poco a poco accel.

S-W

He re in a li thill in thill

S-W

re re di o ra ra

A Tempo

55

S-W

till can beag in ra tho

S-W

till can beag in ra tho



138.

58

in a

59

To me ne'er came mo-ther

60 poco a poco accel<sup>o</sup>

u su ri in a s rit hill

res

Allegro

58

Handwritten musical score for measures 58-61. The vocal line includes the lyrics "Lithil cam beag cha-la o" and "in ra tho". The piano accompaniment features a bass line with a "dim" (diminuendo) marking and a treble line with a "6b" marking.

Handwritten musical score for measures 62-65. The vocal line includes the lyrics "es es" and "The the least and". The piano accompaniment continues with rhythmic patterns.

59

Handwritten musical score for measures 66-70. The vocal line includes the lyrics "to tread, Ho lithil-cam beag cha-la ho Lill in ra". The piano accompaniment features a bass line with a "7 7" marking.

Handwritten musical score for measures 71-75. The vocal line includes the lyrics "cho... it's fate... our... to". The piano accompaniment features a treble line with a "mp" (mezzo-piano) marking and a bass line with a "p" (piano) marking.



143.

*60 poco a poco accel<sup>o</sup>*

S. V. *Lu* *ill* *in* *in* *a* *ill* *in* *ithill* *o*

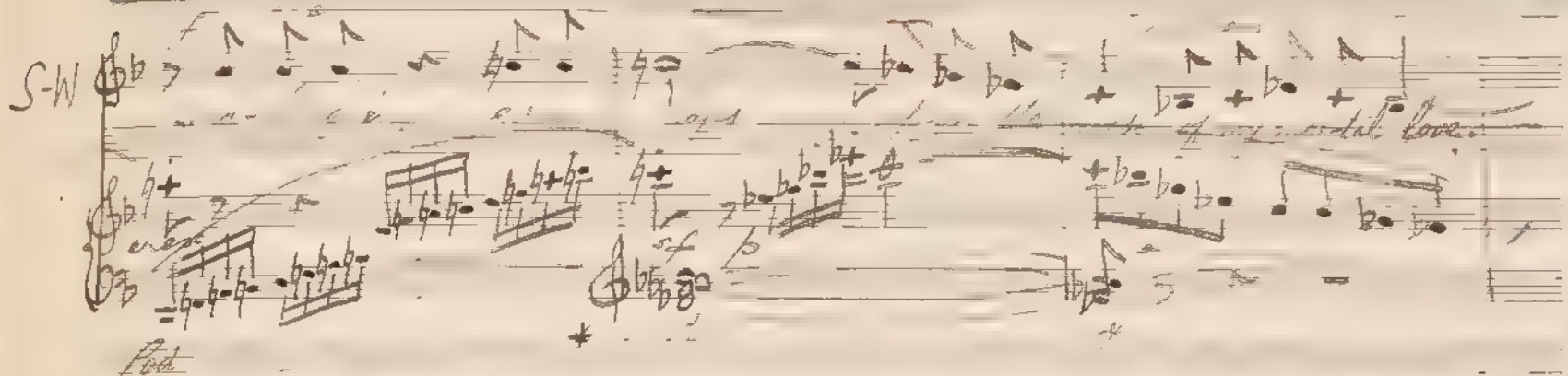
*ithill* *ithill* *o* *him* *o* *is* *ro* *van* *he*

*all. molto* *61* *is* *van*

*sup* *express* *and yet* *\* my wound! my wound!*

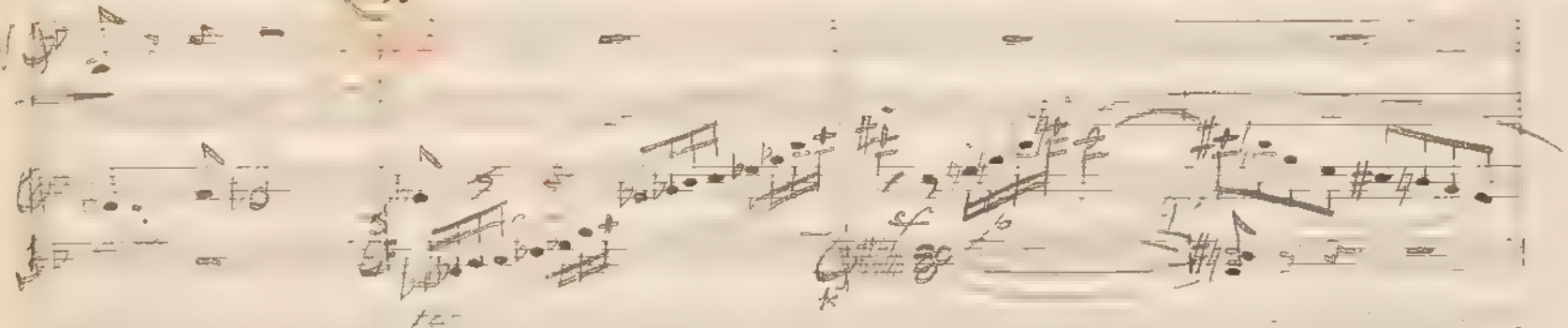
\* mo leon = a gaelic form of "alas"!

Triando

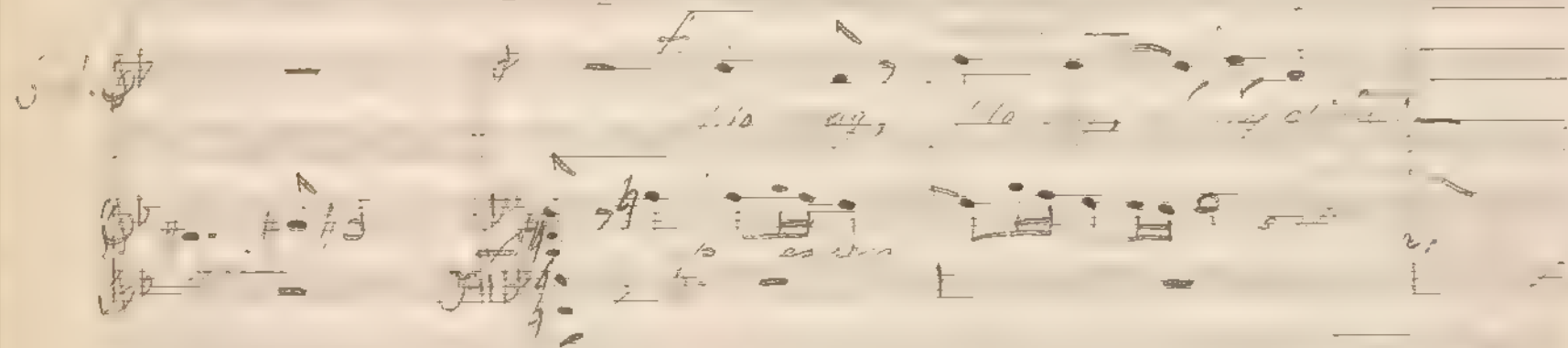
S-W 

*... your love, my heart is full of you.*

62

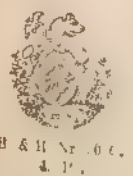


Allegro vivace



*... and crosses for me and you.*

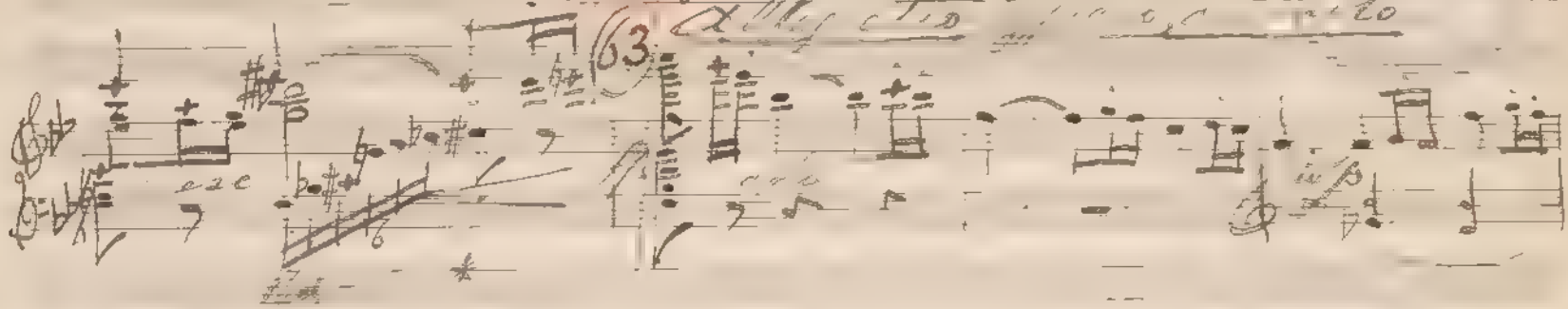




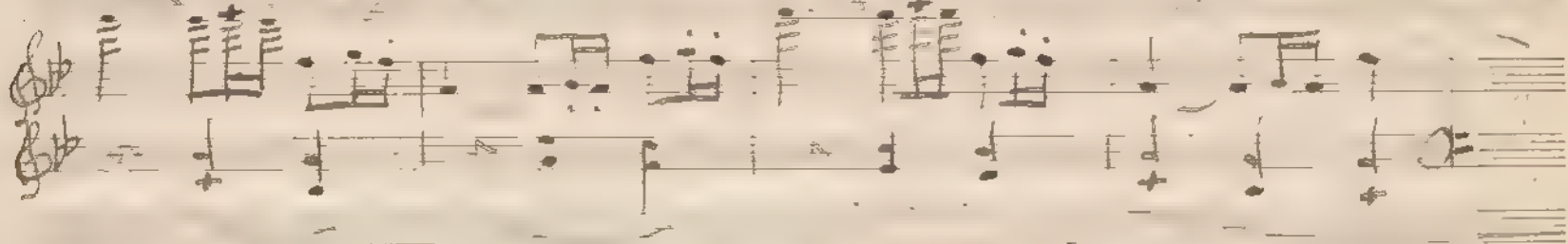


142.

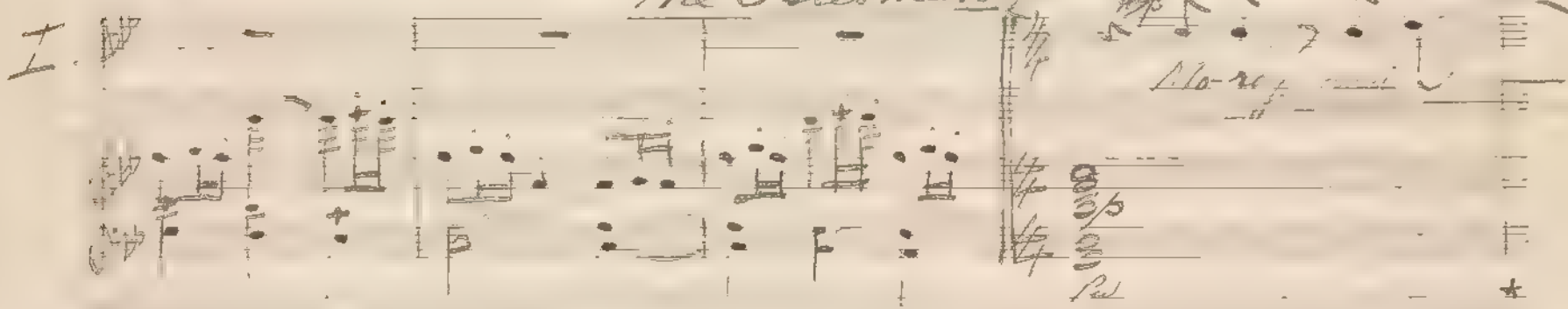
... is leaning against the door, watching the mother  
 ... to ... to



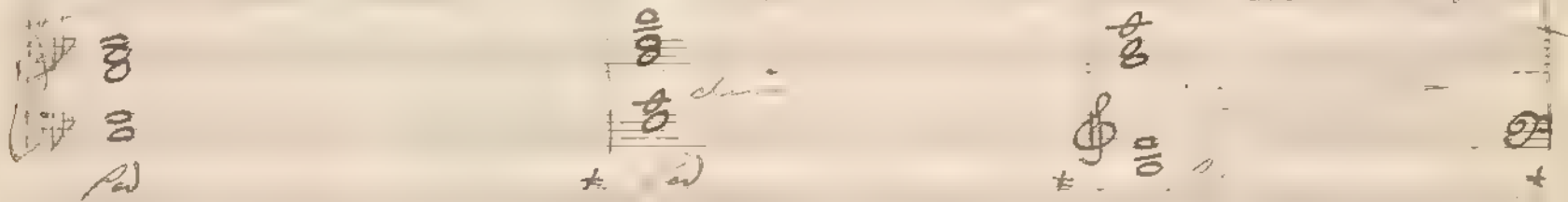
and child in her interest. The mother gives Morag milk to drink.



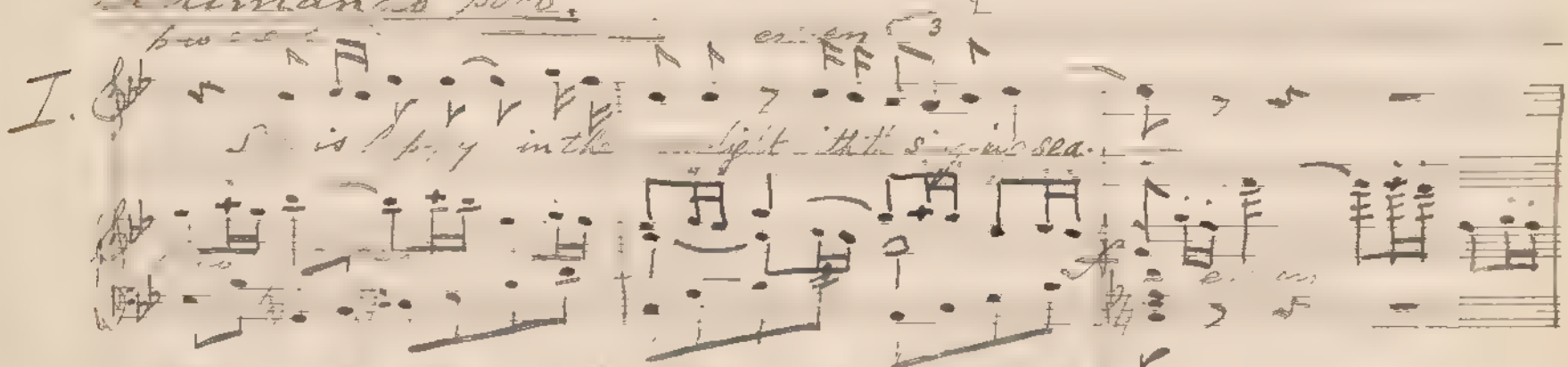
64. *Andante sostenuto*  
 The Fisherman



I. ... can finish the peat-stack up to night, - if thou wilt give her leave to bide a little longer.



*Allegretto moderato*  
 ...



it is pro misteriosoThe Seal-Woman.

S.W. *See the sea* *spas* *and*

Handwritten musical score for 'The Seal-Woman'. It features a vocal line with lyrics 'See the sea spas and' and a piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part includes chords and arpeggiated figures. The score ends with a double bar line and the word 'Poco' written below.

(65)

S.W. *See the sea*

Continuation of the handwritten musical score for 'The Seal-Woman'. It features a vocal line with lyrics 'See the sea' and a piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part includes chords and arpeggiated figures. The score ends with a double bar line and the word 'Poco' written below.

We sit go

S.V. *see the sea* *chris*

Handwritten musical score for 'We sit go'. It features a vocal line with lyrics 'see the sea chris' and a piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part includes chords and arpeggiated figures. The score ends with a double bar line and the word 'Poco' written below.

S.V. *see the sea* *chris*

Continuation of the handwritten musical score for 'We sit go'. It features a vocal line with lyrics 'see the sea chris' and a piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part includes chords and arpeggiated figures. The score ends with a double bar line and the word 'Poco' written below.





114.

*Moderato con moto.*

66. *The Fishman.*

I. *See, we shall make haste. I shall we are here, and 'on a*

*by the rocks, and let us go to the*

*Sostenuto - allegro*

I. *- met. march.*

*The Fishman is out.*

67. *canon.*

*The Fishman.*

*Andantino con moto*

*canon.*

The Seal-Woman

(68)

S-W 4/4

So small is the seal-woman

S-W 4/4

My love by the sea, my dear

(69)

S-W 4/4

child, she's a sweet

(70)

S-W 4/4

And, with eyes so violet, deep, sure and



146.

*5-W* *sort.* *pizz*  
*mild.* So sweet is No rag, My dear, my

*5-W* *dim*  
 No rag, My joy, my No rag, My own dear

*5-W* *sort.* *mp* *Poco Andante* *tristemente*  
*child.* My life was dear

*5-W* *cresc*  
 -y, My heart was wear - y, Now heaven is near

*dim*  
S-W *me If she but smile.* *mp* **73** *dolce* *If she the coo -*

S-W *ing, Ah! who'd be rue - ing, Tho' love's un - do -*

S-W *ing My heart did write -* **74** *My sweet, my No -*

S-W *-rag, My dear, my No - -rag, My joy, my No -*





148.

*Allargando*

75 *espress* *tenacemente* *sost*

S-W *rag, my life, my child.*

76 *rall.*

S-W

*Lento con moto*

*misterioso* *mp* *espress* *dolce*

77 *sans peur*

Allegro agitato

S-W *mf* *cresc.* *f* *espress.* *ten.*

My Love! My Isles-man! the sea calls

*mf* *espress.* *ten.* *soat* *Red*

S-W *mf* *ten.* *3* *mp* *f* *ten.* *mf* *espress.* *ten.*

Sea-mad-ness is up-on me! Have I strength to bear it? Ah, no!

*mf* *espress.* *ten.* *soat* *Red*

Mesto sostenuto

S-W *espress.* *ten.* *cresc.* *soat* *Red*

I fear the spell can ne'er be

*soat* *Red* *pross marc.* *ten.*

S-W *cresc.* *ten.* *soat* *Red*

bro-ken — the sea-spell on my race, — the spell of our step-mo-ther's curse

*ten.* *soat* *Red*





*Solenne*

Handwritten musical score for a song. The lyrics are: "half-fish, half-beast shall you re-main so long as waves shall beat up on the". The score includes a vocal line with notes and lyrics, and a piano accompaniment line with notes and the instruction "espress molto".

Lentando e molto rubato

S-W *shores of Loch-lann*

A handwritten musical score on aged paper. The title 'S-W shores of Loch-lann' is written in the top left. The score consists of several staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and sixteenth notes. Below this, there are more staves with various musical notations, including a large '7' and '5' written above a staff, and a section with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. The paper shows signs of age, with some staining and a slightly uneven texture.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a series of eighth and sixteenth notes, with a long, sweeping line connecting the first few measures. The second staff begins with a bass clef and a key signature of one flat (B-flat). The bass line is written in a series of eighth and sixteenth notes. The score includes various musical notations, including accidentals, slurs, and dynamic markings. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page. The word "rall:" is written above the second staff, and "dim:" is written below it. The score ends with a double bar line and a final key signature of two flats.

Allegro con passione

Handwritten musical score for a song. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "50" in a circle. The lyrics are: "The sea! the sea! from its pur-ple rid-". The music features a melody line and a bass line. The melody line has a treble clef and a key signature of one flat. The bass line has a bass clef and a key signature of one flat. The melody line includes a triplet of eighth notes and a triplet of sixteenth notes. The bass line includes a triplet of eighth notes and a triplet of sixteenth notes. The score is written in a cursive, handwritten style.

S-W *mf* *express*  
get, for get? Ah, can I e'er for-get that

can

81

S-W. *I a wo-man's life and love have known?*

*My wound!*

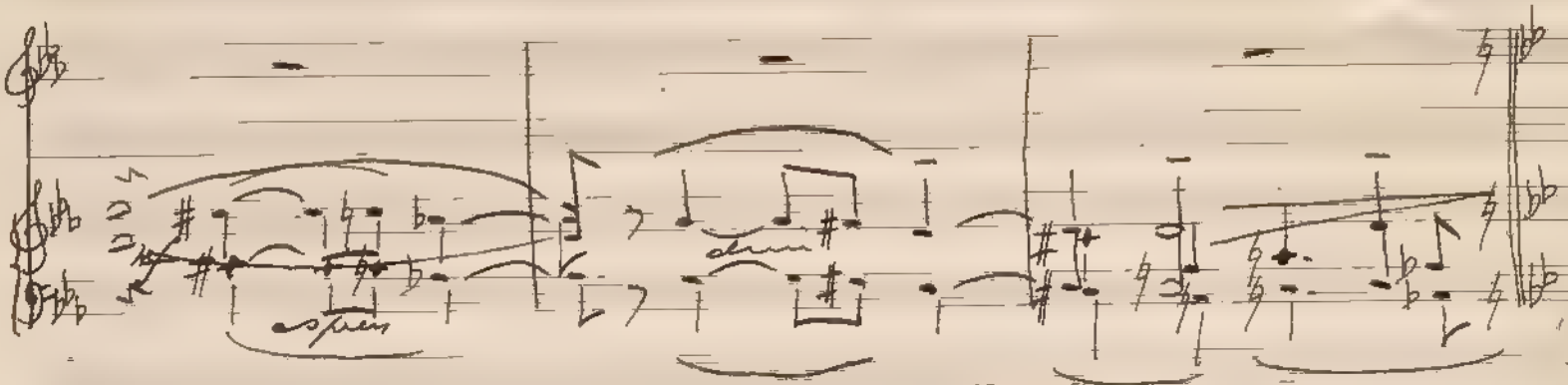
Meno moto e poco allargando.

Handwritten musical score for the piece "My wound!". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "My wound!" are written below the top staff. The score is signed "S-W" in the top left corner.



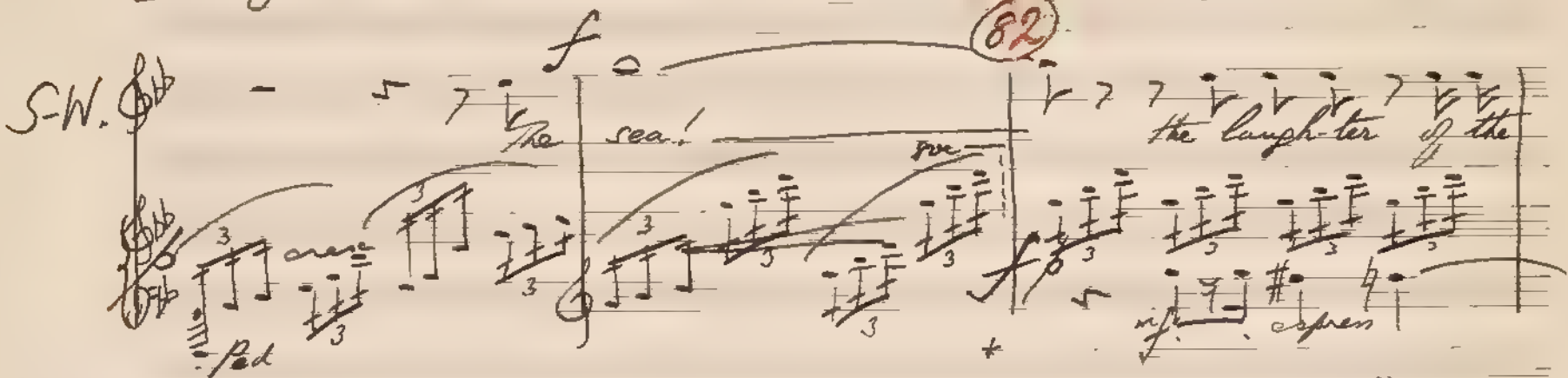
152.

S-W.  $\text{G}\flat\text{B}$

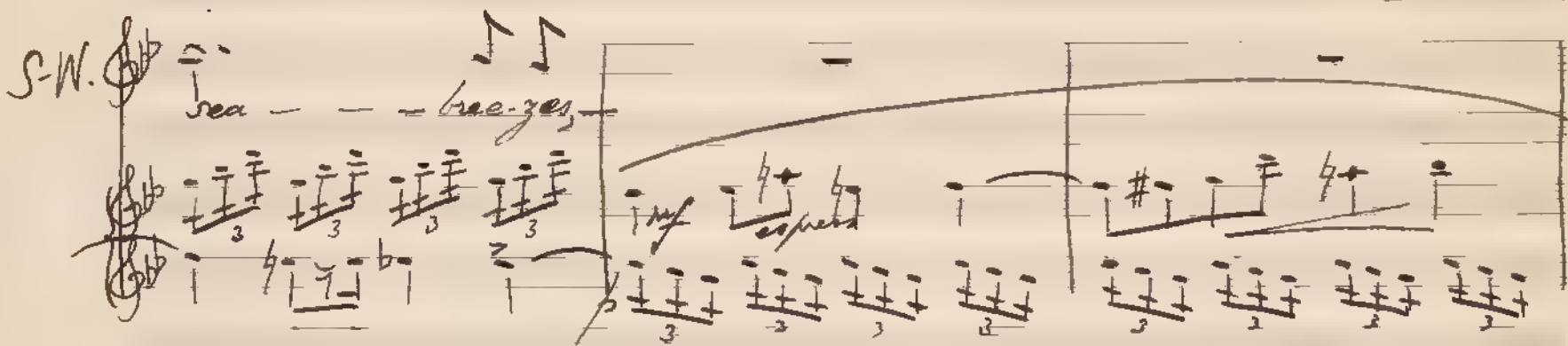


*Allegro più agitato*

S-W.  $\text{G}\flat\text{B}$



S-W.  $\text{G}\flat\text{B}$



S-W.  $\text{G}\flat\text{B}$







154.

*cresc* 84

S-W *cresc* and through my veins wild-ly throbs the pulse of my sea - - - blood

*cresc* *molto*

*Coro moto*  
The Seal-Sister (heard singing without)

S-S *mp* Ionn - da, Ionn - da, Ionn - da,

S-W *mp* Ionn - da, Ionn - da, Ionn - da,

*them:*

S-S *dim* Ionn - da, *cresc* *con esultazione* answering her sister's call.)

S-W *dim* Ionn da, Ionn da, Ionn da, Ionn da.

*cresc* *fp*

*Liberamente*

S-W *mf* My sis - - ter, *cresc* my sis - - ter, 85

*sost.* *Ped*

*mf*  
S-W  $\text{and all my sea-kith are call- ing me!}$   
*fp*  
*v sost*  
*Red*

Largamente.

S-W  $\text{of the gra- ces! have pi-ty, pe-ty}$   
*mp*  
*dim*  
*sost.*

*rall. molto*

S-W  $\text{on me!}$   
*dim*  
*sost.*

Con moto. agitato.

(86) Enter Morag with the seal-skin which she has found hidden behind the peat-stack.)

S-W  $\text{My child! - my child! -}$   
*mf*  
*espress.*  
*fp*  
*sost.*



156.

S-W. *mf*

*But what bring'st thou?*

S-W. *mf*

*dolce*

87  
S-W. *mf*

*imp. espress.*

Allargando

S-W. *mf*

*chant-mont?*

Liberamente

*con. cealed in the seat-stack?*

*f sost*  
*Ped*

accel - molto

S-W

80 Allgro con fuoco

S-W

S-W

S-W



158.

Allargando

S-W  $\text{G}\sharp$

*espress*

*mp* Thy fa-ther has gone to the boat.

(*Morep* ~~more~~ <sup>no</sup> assent, and wonders at her mother's perturbation.)

Andantino con moto

S-W  $\text{G}\sharp$

*cres* Soon will he re-turn.

*solca*

*Red*

Animando

S-W  $\text{G}\sharp$

*mf* Swift-ly must I act.

*cres*

*Red*

Piu Allegretto

S-W  $\text{G}\sharp$   $\frac{2}{4}$

*piu* *teneramente* (90) But Mo-rag, my trea-sure, if thou and

*espress*

*solca* *espress*

*sort*

S-W *he should cover be in want,*

*rest*

S-W *bid him set his net off the Seal — wo-man's rock,*

*rest*

*mp aspen.*

(91) *and I will throw in the choice of fish for him and for*

*rest*

*rest*

S-W *thee.*

*rest*

*rest*



160.

*She embraces the child passionately,*

92

*Molto Agitato*

*and then hurries toward*

*the sea, drawing her seal robe about her, as the Islesman*

*Con moto*

*appears, returning from the boat in the opposite direction. Morag runs out of the cottage to meet him, and, at that moment, against the clear light of the evening sky,*

93

*the Seal Woman appears on the cliff, and, with an exulting cry, leaps into the sea.*

*Maestoso*

He clutches the child in his arms.)

*rallentando*

Handwritten musical notation for a piano piece, featuring a treble and bass staff. The key signature has one sharp (F#). The tempo marking *rallentando* is written above the staff. A circled number "94" is visible above the second measure. The notation includes various notes, rests, and dynamic markings like *pp* and *sost.*

*Con moto*

The Seal-Woman (without)

Handwritten musical notation for a vocal piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Ionn da, Ionn da, Ionn da, Ionn" are written below the notes. The piano accompaniment is in bass clef. The tempo marking *Con moto* is written above the vocal line. The piano part includes dynamic markings like *mp*, *gambelante*, and *sost.*

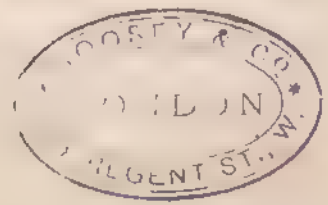
*Andante*

Handwritten musical notation for a piano piece. The key signature has one sharp (F#). The tempo marking *Andante* is written above the staff. The notation includes various notes, rests, and dynamic markings like *dim*, *da.*, *argp.*, and *molo*.

*Allentando poco a poco*

95 The Islesman.

Handwritten musical notation for a vocal piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Now goes she - from us, dream of my heart! As a dream thou canst not" are written below the notes. The piano accompaniment is in bass clef. The tempo marking *Allentando poco a poco* is written above the vocal line. The piano part includes dynamic markings like *pp*, *dim.*, *molto espress.*, *ten.*, *dim.*, *pp*, and *sost.*





*rall.* — — — *Largamente molto sostenuto*

I. *dim*  
As a dream thou pass'est a way!

*pp*  
*espress*  
*molto*  
*pp*  
*Ped* \*

I. *dim*  
No — — — — — ray, my child!

*pp*  
*espress*  
*molto*  
*pp*  
*Ped* \*

I. *espress*  
Thee — — — — — have I still,

*dim*  
*pp*  
*espress*  
*molto*  
*pp*  
*Ped* \*

I. *espress*  
*pp*  
*espress*  
*molto*  
*pp*  
*Ped* \*

*cres*  
and thou art

*cres*  
all sort of her and  
express molo

*cres*  
part of me.

Poco Allargando

*cres*  
Child and Mother and





164.

*Animando poco a poco*

I. *child! — child of the Sea!*

*(He clasps her tightly to his breast.)*

I.

Vivo. *(From the far distance is heard the voice of The Seal-Woman (without))*

S-W. *Ionu da, Ionu da, Ionu da*

*the Seal-Woman as she swims away.)*

S-W. *od-ar da, Ionu da, Ionu da*

\* { *Ionu da odar da*  
pronounce { *You'n dar otter dar.*

*fin p*

99

S-W *pp*

*sonn da, od-ar da, His dan da, His dan da, His dan da*

S-W *pp*

*od-ar da, His dan da, His dan da, His dan da*

100

S-W *pp*

*od-ar da, sonn da, sonn da, sonn da*

*Lento al fine*

S-W *pp*

*sonn da*

*Rall.*

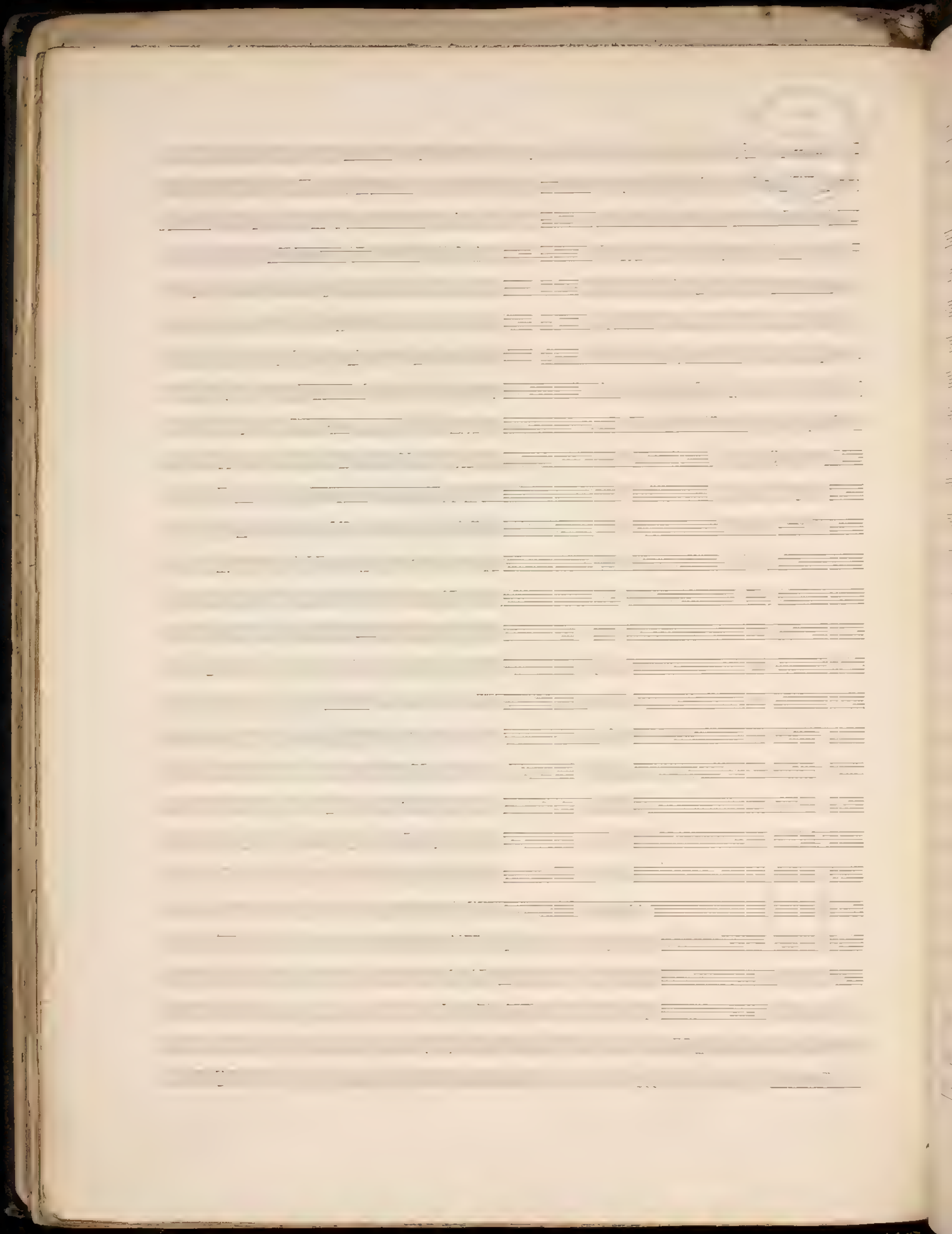
101 (Curtain)

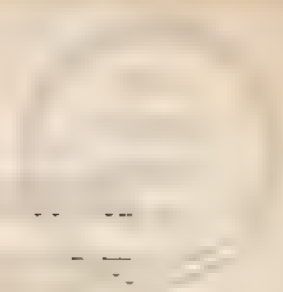
S-W *pp*

30 July 23  
Montreal.





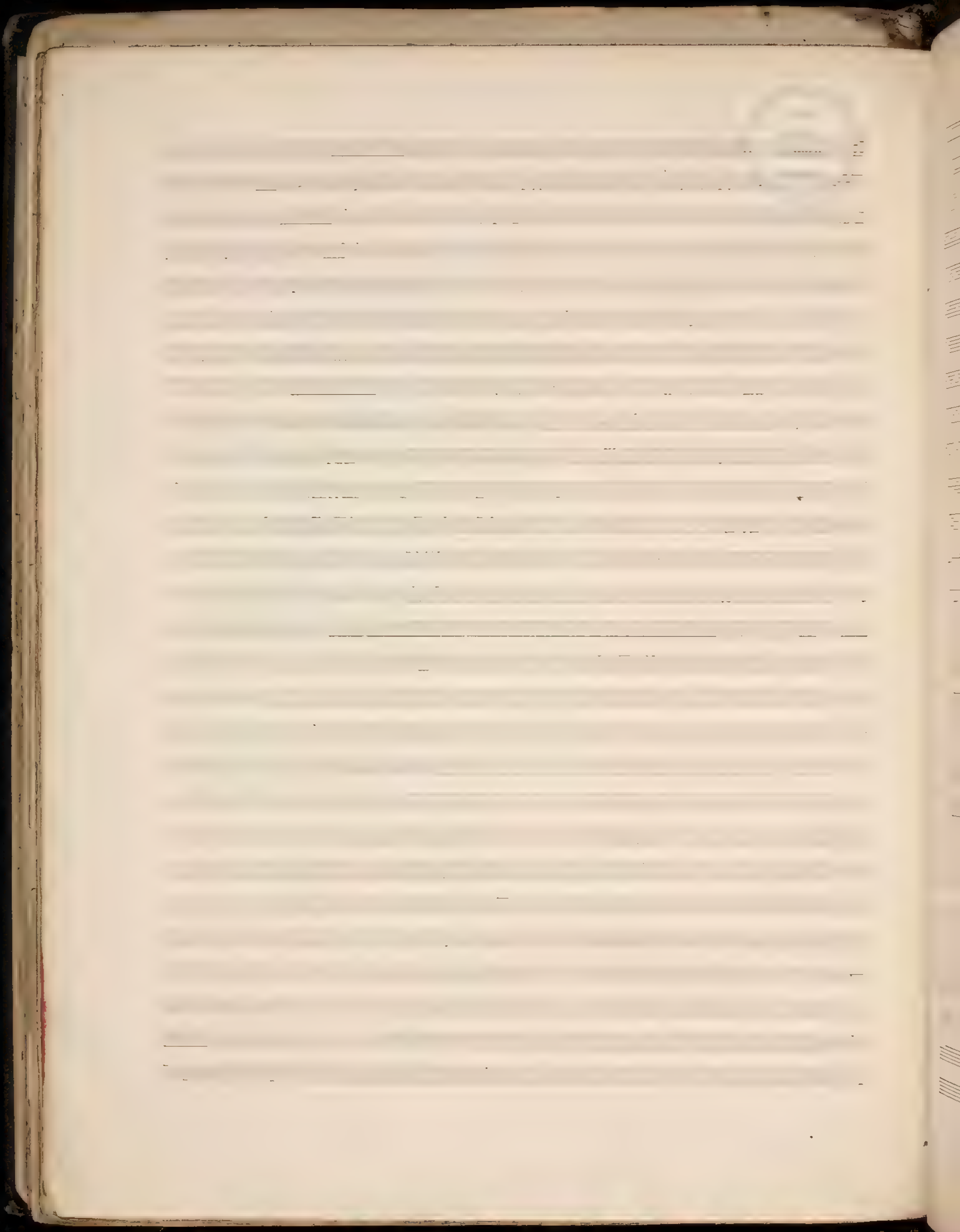




[The main body of the page contains approximately 25 lines of extremely faint, illegible text. The text is too light to be transcribed accurately.]

[A small, faint red mark or signature is visible in the bottom right corner of the page.]

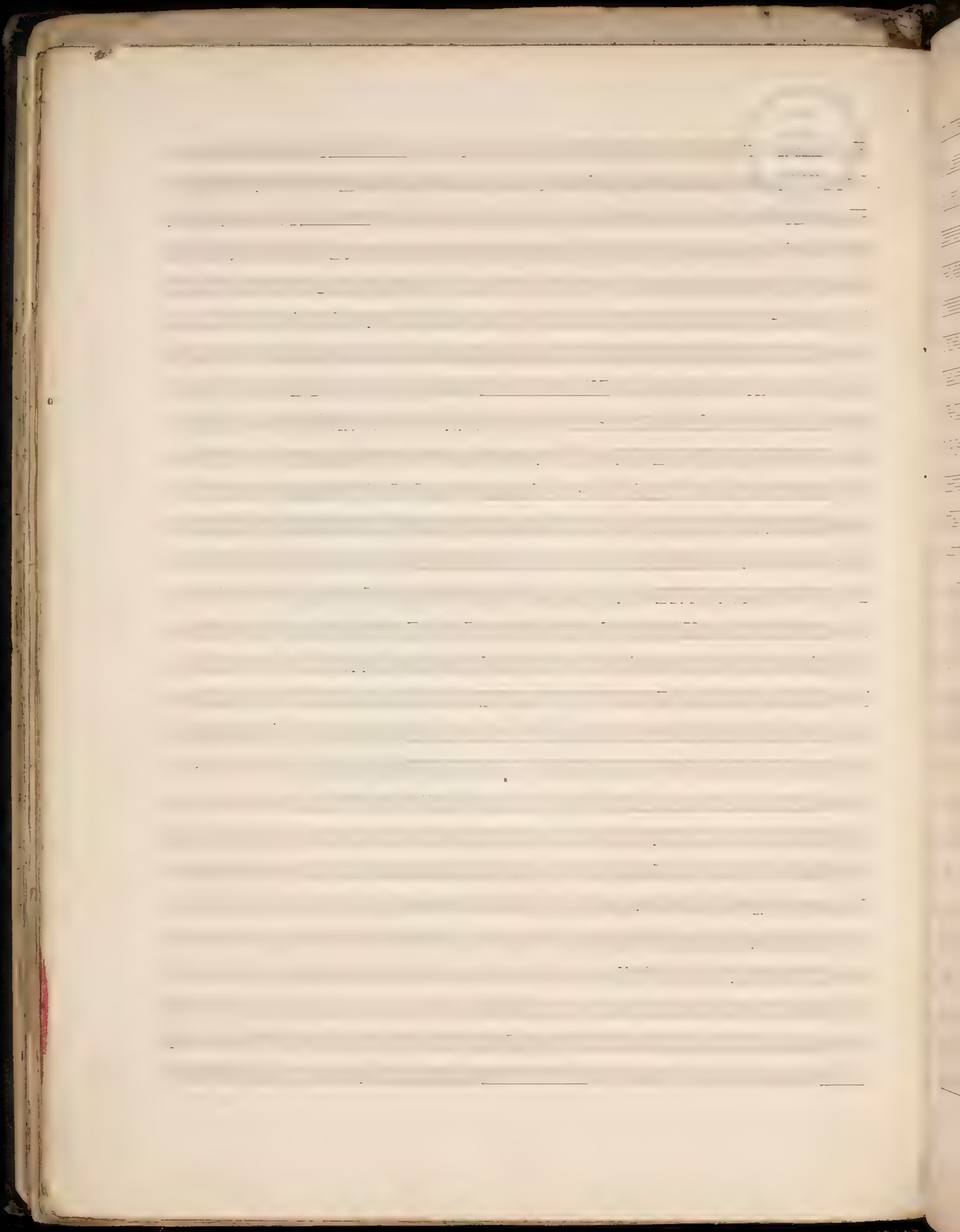






[The following text is extremely faint and illegible due to the quality of the scan. It appears to be a list or a series of entries, possibly a table of contents or a list of references, organized in columns.]









*[Faint, illegible text across the page, possibly bleed-through from the reverse side. The text appears to be organized into several paragraphs.]*











Royal  
Academy  
of Music  
Library



